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# MAKE SINGING A JOY

By

ADELAIDE GESCHEIDT

NORMAL NATURAL VOICE DEVELOPMENT

A System that Develops the Natural Function of Voice and the Ideal Quality of Pure Tone Without Voice Placement or Breathing Method, and that Is Constantly Being Demonstrated by Many Outstanding Artist Exponents of this Training.

With

Foreword by Sigmund Spaeth



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This book is dedicated by the Author to those who demonstrate the principles of Normal Natural Voice Production, the beauty of pure tone and artistry of singing.

## FOREWORD

"What a beautiful natural voice!" is a remark we often hear. Occasionally it is applied to a trained voice, as it should be. For if training does not bring out and emphasize and intensify the natural beauty of a voice, it has failed in its purpose.

The public has grown tired of hearing elaborately artificial voices, "placed" in some complex fashion that is assumed to be "correct," and thereby endowed with a mysterious power to interpret great music, even though entirely lacking in individual appeal. The average listener, and perhaps the cultivated music-lover as well, wants a normal beauty of tone, produced in sufficient volume and without evidence of fatigue or effort, and habitually controlled so that any desired effect of interpretation may be completely realized. That is all that anyone could ask of good singing, and the combination is still far too rare.

It is a pleasure to contribute this foreword to the work of a teacher who has concentrated on the all-important problem of developing the natural voice. It is possible to speak from experience, for the writer turned to Miss Adelaide Gescheidt for help and advice when he found that his speaking voice could not stand the strain of constant use in public, outdoors and in large auditoriums.

Her simple and logical suggestions, applied in a practical fashion, with a minimum of trouble, turned a quavering whisper into a dependable organ, which is not only able to deliver as many as eight full-sized talks in the course of a single day, but has even managed to interpolate some actual songs, to the satisfaction of the singer, and perhaps an occasional listener.

Judged by the success of her pupils, both professional and amateur, Miss Gescheidt's principles must be correct. She has never yet interfered with the natural beauties of any vocal organ, but invariably develops and renders serviceable those qualities which are inherent and indispensable to an actual performance.

Teachers prate of "natural tone," but, too often, they seem unaware of the physiological reasons for such tone. The author of this book knows her physiology and, what is more important, she can give her pupils the benefit of this knowledge, not by filling their minds

with technical terms and complicated formulas, but by simply instilling correct habits which in time cause the vocal mechanism to have its natural freedom. With this development the voice responds in its full, natural quality and the art of beautiful singing is at the command of the possessor.

When one so often hears a self-conscious singer, the victim of some elaborate "method," painfully trying to remember all the things to be done by various parts of the body and the brain at the same time, and producing little more than an expressionless and insignificant noise, one is led to hope that every vocal student may come to read this book and profit by it.

Sigmund Spaltz



Singing is a spontaneous expression of Voice with words, music and feelings. It is a creative art at the command of the singer, and when not so it is mechanical, unsoulful, tied and fixed by Man's method.

Music is universal. Human beings are in the world everywhere. Therefore, it should be everyone's birthright to express Voice, with perfect ease and with beautiful quality of tone.

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## CHAPTER I

### MY OWN CONCISE VOCAL BIOGRAPHY WHY I TOOK UP THE TEACHING OF SCIENTIFIC VOICE DEVELOPMENT

At the age of twenty-one years I went to prominent vocal teachers and others capable of judging, to ascertain whether I had sufficient talent and voice quality to warrant voice cultivation. After being pronounced an unusually talented young student, with a possible operatic career before me, I began to study most seriously.

Nothing was spared me in the way of the best of vocal instruction and coaching, as I had no financial handicaps, and living within thirteen miles of New York City, I was able to have lessons as often as necessary.

For ten years I wandered from method to method, giving each from one to two and four years' trial. At the end of all this serious study and cultivation, I was deprived of my voice entirely. With these years of conscientious study and professional singing, I had disorganized my entire vocal apparatus by the various methods of voice production I had received and paid for generously.

It is through these actual, personal experiences with all kinds of methods of singing that I am able to speak with authority on the important matter of the correct fundamental and advanced training for the singer.

After spending a great deal of thought and worry over my own unfortunate broken down vocal condition, I also learned upon investigation among many of my singer friends, that they had had similar experiences after from four to ten years' voice training. It was these facts that made me question, whether there were any dependable teaching for voice anywhere in the world.

My disappointment was most keen, for I hungered to sing and express the talent I was created with, but with a wrecked voice it was, of course, impossible.

To pacify my mind I then took up all sorts of philosophies and reading that pertained to various natural sciences. Being of an analytical nature I was somewhat reconciled through these studies

to living my life away from singing and to finding contentment in other directions of expression.

In my singing days, I had been associated with several prominent professional singers, and as I saw them disappear one after the other from the horizon of fame, and fade fast from the professional field into obscurity, their dilemma set me thinking deeper and harder than ever.

Like a flash from the sky, one night, even though I thought I had buried the idea of ever singing again, an inspiration came to me as to an inventor who suddenly sees his invention all complete in his mind's eye. It was then that I conceived the great truth of normal, natural singing, but minus the plan to carry it out.

To be sure, I had been interested in the laws of life and philosophies of all sorts for many years, so this discovery of correct voice development came through my consciousness the more quickly, because it proved to be allied with the same truth I was studying in these other subjects. In fact, the same identical truth applied to singing. I found, to my utter delight, that the law governing voice was analogous to all those same laws I had grown to know and love.

To discover a plan for carrying out this truth that should be scientific, practical and correct for the singer, was my next study. To my amazement I then discovered that in the alphabet were all the requisites for a perfect system of voice development. Every consonant, I found, had a distinct function for each and every vocal part, and by combining them with the English vowels, the whole scheme was finally unfolded and developed for practical use by applying it to my own vocal reconstruction.

I had made certain difficult restorations of my own vocal instrument, and was renewing my contacts again as a professional singer, when I unfortunately met with a serious accident to my neck by falling from an awkward height across a steel bar. This in a short time caused a condition that made it impossible for me to use my singing voice any more, as the muscles and nerves of the throat could no longer properly adjust themselves for the spontaneous singing act.

I faced this final blow with as much courage as I could gather, and began to think of helping others.

At first, I had no idea of becoming a teacher. But being deprived of my singing voice by the accident mentioned, I proceeded to become reconciled. I made up my mind finally to establish my voice principles as a humane cause, and forthwith gave up my life to teaching voice on this scientific basis, a course of action that has not

only given happiness to many but has restored many more to their careers

Since my message was not founded on any established method or system of teaching that I had ever received from any one, I knew I was out of the beaten track and must proceed independently and alone, and I was glad from the very beginning, as I still am, always to prove every step of the way. It was my custom to demonstrate to hundreds of people, every two months in my studios, particularly during the first few years, what my results were, and how my system was evolving in phases of marked development in my students' voices and in their artistic expression.

The early years of my work, therefore, were for humanity. My time and knowledge I gave to hundreds of pupils gratuitously, for their development and restoration.

Most of my proofs, at first, were with most extreme vocal wrecks and speech defectives, who when they began instruction with me had absolutely no apparent mark of talent, and in hundreds of cases hardly a sign of voice.

Many know that there are human beings who are born with, or who acquire, bad habits in speech from childhood, defects such as lisping and tongue lolling and kindred abnormalities. There were numbers of these cases under my instruction.

My successes with stammering and stuttering and cleft palate cases were of special note. These were demonstrated before the New York Medical Society and many private organizations, and also before dentists and orthodontist conventions at Albany and Atlantic City.

All these cases were taught to sing, as well as to speak, and each one could analyze and demonstrate the human tone as well as any normal person I taught.

Many prominent clergymen, and a noted speaker of the Stock Exchange, were restored to proper vocal balance after a total loss of speech for from one to four years.

I think that my readers will agree that a system that can restore the worst speech defects to normality, or bring back a vocal instrument, completely disorganized through wrong instruction, to a perfect vocal balance, proves sufficiently that its principles are scientific and correct. A system like this must naturally be even more efficacious when applied to untouched and normal voices, especially in their first development.

That my system is based on scientific facts, and is in accord with



natural laws, is proven by thousands who have been instructed, and the same proofs continue to multiply.

I have also proven that voice can hardly ever be lost. That it is silent with many hundreds who have "lost out" in the singing world, is only due to overworking certain vocal parts, or underworking others, so that the entire mechanism finally becomes disorganized and many times completely collapses. Voice is not possible in this state because the larynx, which is the voice box, naturally cannot adjust itself for the tone, but through my principles of teaching it is restored to its normal working, and voice again responds.

In other words, the readjustment of the entire vocal mechanism is, by my training, possible. The glorious voices that come forth after such restorations have been demonstrated by me for seventeen years, and in many cases are considered phenomenal, whereas, on previous incorrect production, they had been very mediocre in quality.

My record of teaching over seven thousand pupils in seventeen years is, I believe, convincing and history-making. But the *most* convincing propaganda, to my own mind, always will be my voice principles themselves as they are taught in my studios and demonstrated by my dependable singers in the outside world.

At this date, many outstanding artists now before the public are singers whose voices I restored after many years of wrong singing with other methods.

One can readily see, after looking into the true order of things that nature has planned for normal voice development, the reason why there is no standard for voice up to the present time, and why the licensing of teachers is not possible with the generally accepted methods of voice instruction.

The very fact that there is still no definite means of analyzing a pure tone in any other teaching is proof positive that there could never be a standard founded on the intangible and vague ideas that generally exist. But a perfect standard could easily be formed, if all teaching were based on rules of procedure as laid down in my "Table of Ten," in Chapter XV, which is the actual means of true voice knowledge.

To be even a little more personal, — I think that for a prominent teacher I am still more individual in the matter of not promoting my position. Any teacher may get a leading voice or collect a num-

ber of pupils as a result of advertising the name of a wonderfully talented pupil who makes a sensation.

I have avoided this sort of publicity, as my desires and intentions were sincere in promoting only the correct knowledge of voice and in placing it before the singing world as such. Through the many articles I have written, which have been published in musical magazines, I have endeavored to educate, help and save students and singers from false, vague and indefinite voice principles and to give them, instead, principles that are proven to be correct, definite and concrete.

To be spared to do this to the end of my days would be the ideal completion of my life's work.

## CHAPTER II

### SINGING, A SCIENCE AND AN ART

According to our efficiency, and to our capacity for developing it along certain lines, are we able to win success.

Opportunities that are golden are not ready made, but they may open up when we least expect them. If we are sufficiently prepared, through correct vocal training, and have the efficiency to do big work with our artistic endowments, we are ready for opportunities and the pathway opens wide for us at every point.

Music, especially singing along certain normal lines, plays a great rôle in this universe, and is needed by human beings more than they realize, for their balance and harmonious relationship with all that is right and true, and for their highest expression.

In the artistic use of the voice in normal, natural production one finds that art and science can never be separated, but move in perfect harmony. Science plods its way by sure steps, each one proved and tested, while art soars to the mountain tops of imagination, feeling and intuition. True art cannot exist unless it rests upon the pedestal of science. Art is the flower, science the roots and the stems. Science could exist without art, because it precedes art, but art could never be fully expressed without the preparatory foundation of science.

When singing is based on this foundation of science and is expressed with finished artistry the singer can then be sure of his art and be ever ready for whatever opportunities may come to him, whether in competition with others or not. He who knows the science of his art is dependable, is secure and has greater capacity to compete than he who has only a method of singing that one day may operate and another day may be faulty, or fail him entirely. This latter cannot show the artistry or finesse, nor the dependability required in fine singing to compete with the one who has his art correlated with science, and who can, therefore, freely abandon himself to his interpretation.



## CHAPTER III

### VOICE UNDERSTOOD

Nature provides the majority of human beings with voice as the medium of their expression. This being true, what is the reason so few singers really express quality and feeling, or even authority in the rendering of their art?

There are two main facts to consider in such a discussion: the singer either lacks sincerity of purpose, or does not know that his voice would function naturally if he had been trained to know how to allow it to do so.

Voice is not a method of breathing, neither is it something that can be put or placed somewhere. It is a natural function.

Voice emission, to be normal, should happen without wilful physical assistance, so that singing can be spontaneous, a truth and a joy.

If music is taught as a science, is it not possible, then, for a mind to have discovered a science of voice and to have constructed a system of teaching voice production based on laws that are natural, true and unvarying? In my career of teaching, I have had the privilege of developing hundreds of men's voices, which has helped me to prove it a fallacy that a woman cannot teach a man, and that a woman ought to study with a woman and a man with a man. With a system that is scientific, and with the laws of nature that govern voice being alike for all humanity, the teaching should naturally be the same for all, as I have proven. Nature makes no discrimination between the two sexes as regards the mechanism that produces voice.

The human body is composed of muscles for movement and nerves for impulses. Anatomically, singers may vary, — for resonators differ in size, and tissue and bone differ in quality, — but this fact does not prevent the muscles from being exercised, adjusted and co-ordinated in exactly the same manner for everyone.

Voice culture based on this science does away with any necessity to teach through imitation, or through methods of placement or breathing, commonly supposed to be correct.

Most recognized authorities believe that tone production is dependent on a method of breathing, or attack, or a fixed quality, or placement, or on scales, or musical exercises, and many other such false ideas. But voice depends on none of these mechanical methods.

When scientifically understood, and thus released, voice functions of itself, provided the tonal pathway is unobstructed.

Nature's musical instrument is dependable at all times, if allowed to be automatic in the working of its mechanism. If this mechanism is faulty it can be scientifically adjusted for normal, natural voice emission. This has been demonstrated by those who have had their voices trained and restored according to my principles.

## CHAPTER IV

### VOICE A NATURAL PROCEDURE

Nature intends that all who sing should allow the vocal mechanism to operate in the same identical way, in order to have a dependable voice emission. To endeavor to control the muscles intentionally in the singing act is an error. Singing is a spontaneous, natural procedure, and must be so taught or it is labor.

It is not to be expected, however, that a standard for a voice system can ever be made without a foundation to build it upon, and this surely must be scientific.

Science is really only knowing, and when you *know* what you *know*, you then have the confidence to express what you *do know*.

But this knowledge, this way, this knowing how must never be forced upon humanity until it has been proven by its actual demonstration outside the realm of theoretical calculation to be practical, certain, secure and lasting. Then only can it be termed a science and taught as such.

A science of voice can be accepted as a fact only when dozens — yes, hundreds — have experienced the progressive results in a system of voice development, such as my Scientific System for Normal, Natural Voice Production.

Being its founder, pioneer and exponent-instructor, I speak from actual experience, through the practical and artistic demonstrations of all my pupils. I have trained voices, ranging from persons with the worst born speech defect (the cleft palate) to those with grand opera standards, many of whom are now holding positions of importance.

For a hundred years or more, mere information, not scientific knowledge, has been handed down for the world's edification, regarding how one should place the voice and how one should breathe. On general investigation, no two people can agree as to how one should breathe, or can believe it possible that breathing for singing may be the same for each and everyone alike. One may readily see then how confusing and how much at fault such indefinite knowledge has been.



In the real science of the normal, natural functioning and training of the voice all vagueness and mystery is removed from that which is the means of individual expression. But nothing is practical and scientific unless there is a plan whereby to work it out.

My scheme and plan for the scientific development of voice, according to natural law, is based entirely on the alphabet. Many know the secret of the alphabet in other applications, but my discovery is for its practical use in the training, regulating and balancing of the entire human instrument for voice emission and artistry in song.

After the vocal instrument has been trained in all its parts, and properly co-ordinated, there is nothing to do in the singing or speaking act, but to "let it alone," so that it may operate automatically, without interference, as is always intended in normal, natural voice production.

When the correct balance and strength of the instrument is established, the singer is then ready to perform upon it. Perfect tone quality is the natural result of this automatic co-ordination.

## CHAPTER V

### THE VOCAL INSTRUMENT

#### VOCAL FACTS BASED ON THE SCIENCE OF NATURAL LAW

Physiological knowledge must be combined by the teacher with a knowledge of psychology before a perfect automatic mechanism can be established and relied upon by the singer. When the body is trained into perfect muscular co-ordination, and its nerves and plexuses correlated, so that all its forces can harmonize, then the entire sympathetic nervous system becomes a free and open channel, and the nervous energy, the natural power for the tone, can function unrestrained.

For example, would one expect to play a perfect tone on the piano if the constructor and master mind back of the piano had not made the proper calculation in the building of each and every part with relation one to another? If this be true of a mechanical instrument, and prove a practical thing, then the same theory should hold good with the human instrument. The vocal mechanism must be trained and perfected in its natural working before thought and feeling can hold full sway, and the artist express his fullest capacity.

This I have proved is entirely possible. The co-ordination of the muscles can be established by the training of vocal units, with their contrapuntal points of strength, resistance and automatic controls. In the same direct manner, but through the sympathetic nervous system, can be established the correlation and harmonization of nerves and nerve plexuses, and all energizing centers of force throughout the human being. Thus the entire body can be equilibrated, and brain and mind correlated by using nature's own scheme, that is, by polarization or the equalization or balancing of all the forces of the body, which are centralized in the cortex or outside covering of the brain itself.

By my training the at-one-ment of the entire being, from the top of the head to the very soles of the feet, is produced for one and all alike.

This is done by prescribing, after careful analysis of the pupil's voice according to my plan, the necessary combinations of consonants and vowels in syllable form, to be sung on figures of music specifically arranged. Through this scheme which the pupil puts

into practice the goal sought for is reached: the perfect natural functioning of voice, and ideal quality of the pure normal tone.

The human instrument can then be said to be truly in tune and, furthermore, attuned to the singer's highest expression of his art.

It is not necessary to state to the pupil just what physical parts are used to bring about co-ordination, correlation, equilibration and polarization of the body through the muscles, nerves and nerve plexuses. But these four steps are absolutely essential if one is to intensify the resonance of the voice and amplify it with power, for only thus can there be a free channel for the momentum of the energy of the individual.

However, the teacher must have all this knowledge of the parts that are to be used so that he may develop the voice on a normal, natural basis. It is obvious that he should know through the study of the units of vocal strength, from the apertures of the glottis and the palate, just what controls the resonance space over the roof of the mouth and the space under the roof of the mouth, as well as that he should comprehend the units required for the momentum of the voice and its power.

The tone has its resistance and its dispersion through the entire area of resonators, from the glottis to the tip of the nose, but is focused in the lips. The development of resistance and dispersion is obtained by co-ordinating and strengthening all the muscles connected with the vocal units.

Such training as this system provides removes every obstacle confronted by the singer through breathing methods or tone placement ideas in voice production.

It is not possible to get a co-ordinated correct breathing by consciously controlling a muscle or set of muscles, as is taught with general singing methods. Such a conception only causes a conflict between the muscle and the nerve influences, for no one muscle or set of muscles can be trained separately, as the main object of effort, without straining others that naturally and automatically co-ordinate with them.

Nature, by her perfect arrangement of muscles at the back of the neck, where they have attachments to the fifth cervical vertebra of the spine, has provided the means for conducting sympathetic vibrations from the larynx to the spinal column. The approximation of these two converts all the activities of the sound box into one center of force for sympathetic resonance from the vocal cords through the entire framework of the skeleton down to the very bones of the fingers and toes.

The spine, through this contact, is brought into direct relation with the chest, thorax and abdomen by a vibration which polarizes every cell action of muscles, nerves and bone for the creation of one great pathway of force conduction for the emission of tone. Thus, through this automatic adjustment, the whole skeleton is set sympathetically into vibration.



## CHAPTER VI

### TONE NOT DEPENDENT UPON BREATHING METHODS

What have methods of breathing accomplished for the singer?

Breath and energy together are the motive power for the newborn infant, and when man tries to improve upon the creation of life, as he does by using methods of breathing in singing, he only succeeds in forcing out sounds mechanically. This brings about what might be called a "squeezing out" of tone, or a controlling of it by physical effort.

When considered that in its natural rôle tone is vibration, it should be left free to act as such, as a normal expression, even if it is for mere sound only without considering the pure quality of voice. The production of a pure tone, with its five elements, is the most simple, refined and normal procedure imaginable.

This pure tone quality establishes itself when it is allowed an unobstructed progress through its pathway of resonators and overtone spaces. It is only thus that voice is dependable and uniform at all times in its production, and unrestrained and beautiful in its quality. The idea of "placing" the voice can never again exist in the mind of the singer when once he senses the freedom of the tone functioning spontaneously of itself, for he then realizes that all he need consciously do is to modify this spontaneous flow of voice with his own artistic expression. Physiologists know that what our senses perceive as sound is, objectively speaking, molecular motion within the nerve substance of the ear. This molecular motion exists as well in all the other nerve centers of the body, no less than in the auditory nerve of the ear.

The fibres of the auditory nerve are connected with fibres of other nerves, to which they transmit the impulses received. Thus the organ of hearing is connected by means of the nerves with the larynx, the lungs and the heart, and with the cerebrum and cerebellum of the brain. This makes possible a marvelous and accurate linking together of many parts into one perfect whole for the act of singing. In other words, one complete, continuous molecular motion throughout the being is established by means of the sympathetic nervous system.

The foregoing demonstrates the importance of training the ear to

great sensitivity, so that it may hear the normal, natural tone quality in its perfection whenever sounded.

Tone, therefore, must never be considered as the result produced by a breathing method. It is a vibration of electro-magnetic force, produced at the vocal cords from start to finish, and continued as such, in a natural manner which intentional breath control can never improve upon.

Volumes have been written on breathing methods, and the general problem of the majority of singers, to this day, still consists in studying, more and more, how they can gain a "fuller" breath to sustain long phrases.

Great capacity has never been reached by any fixed muscular support. Energy plus the breath in the lungs, or the residual air, without method of bodily effort to support it, is the actual, simple, natural means for the greatest sustaining power for all human beings. Long phrases, such as Händel, Bach, and others have written, always vocally possible, become playthings and a joy to the singer who is trained to depend on the natural laws of energy, the propelling force for the human machinery.

For comparison, let us consider a mechanical machine and the power that runs it. We know that it is not the wheels, cogs and numerous parts of the machine that move it. But when these are properly correlated, and act in perfect unison, then the electricity, gas, or whatever may be the primary force causing the machine to do its work, can operate at its highest efficiency, and the result will be always correspondingly perfect, provided the engineer or controlling mind is functioning properly.

Similarly, the human machine depends for its motive power upon a primary force which we call energy. And similarly, when all the parts are adjusted and attuned, the energy pouring through them is bound to produce a given result dependent only on the quality of the instrument, the amount and quality of the energy put into it and the imagination of the singer.

Hence, when one sings normally he will also breathe correctly.

## CHAPTER VII

### THE VOWEL AND CONSONANT ELEMENTS FOR VOICE EXPRESSION

The lack of knowledge of true voice is the reason for shunning the English language in song, and the belief that Italian and French are the only possible singing languages.

The channel in languages for voice emission is through the vowel sounds. There are twelve principal vowel sounds in the English language alone, and that means twelve distinct mechanisms for vowel positions, or moulds, involving numerous muscles and sets of muscles for their adjustment. To train any number of mechanisms short of these twelve makes for limitations in the language and defective diction.

The mechanism of the vocal instrument is capable of taking in the whole sum of vowels, in any and all languages.

No two vowels are alike in form or mechanical adjustment. Two vowel mechanisms cannot cover five times the number, as so many think. This alone makes clear why articulation is distorted, and cannot be otherwise when voice is placed, because the vocal mechanism is then held for the accommodation of localizing the tone. This effort makes it impossible to articulate naturally. Obviously speech, therefore, cannot be normal when voice is placed.

It is common among singers to be taught to sacrifice the word always for the tone, especially on high pitch. This deserves severe condemnation. Such treatment is absolute distortion to the language. If a word is unimportant on the highest pitch, why should it be considered otherwise on the medium or low pitch?

Language building consists of two parts — vowel adjustments and consonant strength. These depend finally on automatic muscular co-ordination of all parts to obtain the highest degree of excellence, and, for perfection, must both be developed by definite exercising of the muscular parts. A vowel is formed by passive and automatic muscular adjustment — a consonant by one or more muscular efforts.

The voice and vowel sounds are so closely related, that it would

be impossible to have the voice perfect without executing the perfect vowel form for it to function through when produced normally.

To modify a vowel mould because it seems difficult should receive as much censure as the singing of wrong notes, or the omission of an embellishment of music.

There are thousands who have studied voice for years, with the most famous teachers, and in the best institutions, without ever having produced all the elements of true voice, or a pure vocal tone, with perfect pronunciation and enunciation. The reason is that they were never taught *scientifically* to sing on a normal basis, the only basis that assures a normal diction.

This is not a thrust at any teacher or institution. It is intended, however, to denote a deplorable fact; namely, that there is little or no physical and mechanical knowledge of the working of the human vocal instrument, the essential pre-requisite to teaching normal voice production and artistic singing.

Voice is not a thing, or a substance that may be held, pushed or supported. According to my deductions, proofs and results, voice is an electro-magnetic force dependent upon the sympathetic nervous system for its vehicle or channel of expression.

Therefore, if the body is held muscularly in any manner, as is necessary in a method for breath support, the muscles and nerve plexuses become strained and the electro-magnetic force is blocked off and retarded, and nature's great moving power for voice is obstructed in its pathway.

When, in singing, the attention is given to any physical parts, the body is ill at ease, and the vocal instrument unwieldy and impeded in its natural automatic co-ordination. A very poor working mechanism results from unscientific methods of training.

On the contrary, when voice is developed through scientific knowledge of the human instrument and a correct plan of applying this knowledge (such as a piano maker or the maker of any mechanical instrument uses), then and then only can true art be expressed harmoniously by the great interpreters, mind and soul, through intelligence and feeling. Singing then is a joy!



## CHAPTER VIII

### THE YOUTH'S VOICE

My experience with the youth, boy and girl, from seven to sixteen years of age, makes it clear that the danger in training young voices becomes a matter out of the question with the system that trains the youth to produce his or her voice in a normal way, in accord with the natural growth. The danger lies in the vagueness of the teacher's knowledge.

My claim, with the boy passing through the mutation period, is that he can use his singing voice without danger, if he produces it on the basis of my teaching. It is believed generally that if the boy who has been singing in a "boy choir," as a soprano or alto, sings until there is a sudden break in his voice it is a dangerous thing. He is everlastingly being stopped from singing, which is his natural expression, for fear that he might lose a possibly excellent voice when he becomes an adult.

The facts of the boy's voice changing we all know. But his being able to sing throughout the change is not commonly understood by those who teach. There must be a reason why he can or cannot sing during the change; what this reason really and truly is let us consider.

If voice production is normal and natural from the age of seven what difference can natural growth into adultism make with this production after a few years? The change is normal, with the gradual increasing of natural forces and physical development for the well being of a human body and soul, and therefore not a strange or sudden happening. As the larynx, or sound mechanism, matures in the growing boy and develops to its fullest extent, with it at the same time the natural physical forces are manifesting elsewhere in his being, and are expressing as added growth, combined with more energy and mentality, through the entire period of transition from youth to maturity.

Therefore, how much more logical is it to accept all these changes as natural, and to realize that if the voice were started in its development at seven years of age on a scientific basis, it would take on this

added energy and physical growth without any sudden change or break in the singing life of the individual.

This is proven in many cases where there has been no voice culture but where the natural singing was normal, and where the youth, a soprano, has naturally taken up his adult voice without a seeming change, or even a period of rest, and has continued singing straight through adolescence to the settling of his adult voice.

So, let this be a "clearing up" of all such vagueness, handed down to us for ages through lack of studying cause and effect in these natural forces, and let us learn to know the singer as a human being, whether a youth or an adult.

The argument is, "All very well, but the fact remains that male voices do break from the ages of eleven to fourteen years, and no singing voice is apparently left." My answer to this is, "Certainly, when the youth's voice is trained on a method of head placement, as it is generally, and all sorts of breathing methods are resorted to to support voice, the breaks do occur, just because the laws of natural growth have been interfered with, and not understood, and the youth, therefore, has been *trained away* from the natural growth going on in his being, and is put out of harmony with these laws."

In methods of production that are based on placement and breath control in youth, muscles are interfered with in their individual growths, nerves are constricted and retarded in receiving their proper energy, and sometimes even the bony development, as for instance of the upper jaw, is retarded, as is shown in many cases.

Nature always gives us the best she can, even with such hindrances; but suddenly there comes the final settling of the entire adolescent period, and it is then that a break becomes evident. This is only because the way of singing is out of harmony with the new physical growth, or it would never have shown as a sudden collapse or break in the voice.

For example, in the head production method, which is the most prevalent, the larynx is held high and strained. If it happens to be the larynx of a bass voice, when matured, there naturally will be a decided break of voice when the growth is settled, — and a worse one if the youth has been singing soprano.

This method of voice production is most certainly abnormal at all times, for the youth as well as the adult male and female, as it leads simply and purely to a *false* *setto*. *False* *setto* singing is generally accepted as abnormal for men; where then is the logic of ever giving it to the youth for his voice development?

## CHAPTER IX

### FALSETTO

*Falsetto*, or false voice, etymologically speaking, is false tone. It is very often used to stretch the upper end of the range, when the method of singing any other way gives out. It is often accepted as the only way to sing half voice, or *mezza voce*. It is wholly artificial, and can never be amplified into the full *forte* voice, or even a degree of it. It is just as false as its meaning and, therefore, unnatural.

It should never be used at any age.

In the boys' choir, where it is often actually trained, it represents a very poor imitation of the true, normal soprano voice.

The great difference between *falsetto* and a true *mezza voce* on a pure tone, is that with the former it is not possible to increase the power of tone, or to diminish it into softness, without decided change in quality and production. With normal, natural production, however, — singing with the balanced pure tone — the true *mezza voce* may be increased and diminished merely by the musical thought, *crescendo* and *diminuendo*.

The *falsetto*, as I have said, cannot be amplified, for it is simply a resonance that is confined to the choanae, or the entrance to the back of the nose and the dome of the head. Its constant use establishes a wrong working of the instrument, and can lead to a disorganization of the vocal organ entirely when employed as a placement for voice.

It is customary to train it in the high voices, as this *falsetto* placement gives forth a sound that is pleasing, sweet and floating; but in no sense of voice production is it practical or worth while.

The true soft tone, on the contrary, gives opportunity for natural tone expression, or individuality, and can readily be amplified and still retain the same qualities.

Correct production, which enables the singer to be in voice, that is, in perfect vocal form at all times, and to be capable of using any degree of tone at will in his artistic singing, keeps the voice young and the singer fresh.

We are facing a new era of voice knowledge, and our immediate attention should be given to the development of the youthful voice, first of all. This is most essential, not only because boy sopranos are needed in choirs to keep up tradition in the service, but because, for the sake of all future voices for the singing art, physical growth should not be retarded or hindered in those of our youths who are finally to develop into full grown adult artists.

What a future that boy would have who, trained as a boy soprano on a normal basis, with the wonderful musical education received in a cathedral choir as a background, could step into a church choir as an adult soloist, singing on the same production basis as when he was the child soloist in the cathedral!

Think of the glorious years of youth that a boy spends under the great choir masters, the wonderful musical training that he acquires, and the splendid musicianship he attains through it all, and then think of all this wasted in later years, because the vocal instrument was retarded in youth by wrong singing on a method of production that not only was of no practical use for his adult singing but actually ruined it!

The accepted idea that a voice used too long in youth is very often lost in maturity has *seemed* so true that much talent has been buried forever, which possibly would have matured with adulthood to produce more great artists of the world.

These facts or occurrences, I repeat, need not exist if voice, from its very beginning of training with the choir boy, is developed with knowledge based on natural laws, and expressed always in accordance with these laws, even on through the period of adult instruction, for we must concede that the same fundamental laws exist for youth and adult, and for both sexes alike.



## CHAPTER X

### DESCRIPTION OF THE PURE HUMAN TONE

A mechanical sound consists of a fundamental tone plus a number of overtones, each overtone being present and sounding with the fundamental, although in different volume.

The pure human tone has these same two elements, but contains many more overtones. When the added sympathetic vibrations of the body unite with the undertone the fundamental tone is then blended perfectly with its myriads of overtones. A natural fluidity, or flow, also becomes very evident in the emission of the pure human tone, which makes it surpass any known tone from any man-made, mechanical instrument.

This is definitely possible because of the peculiar architecture of nature's instrument. The pure tone, flowing on its undertone, develops the finished *bel canto* and the perfect *legato* in singing. This is seldom in evidence in the average cultured singer's renditions because of the unnatural methods of producing the voice. When voice is developed in the normal natural manner the pure *bel canto* and *legato* in singing are the positive and sure result.

The overtones from the true tone of the human instrument are produced in the various resonators located in the tonal pathway. The instant the tone starts at the vocal cords, it vibrates into each open cavity, or resonator, pouring first into the throat resonator, or the first overtone space, where initial sound takes place, and then bombarding in turn each and every crevice or space above and throughout the mouth, pharynx, head and nose, into and through all of which it explodes and travels to its output into song. This, we must understand, is a natural mechanical operation, instantaneous and without any control or effort on the part of the singer. But to get this result, the tonal pathway must not be interfered with.

The singer, through wrong voice training, can blockade, or shut off, one or more of these resonators, or echo places, that give forth the overtones to the fundamental, and can thereby deprive the pure tone of the elements that are intended by nature to accompany it. In the normal, natural procedure, each and every cavity is left free to give forth to the fundamental its proper reinforcement, instantaneously combining to sound the full tone quality.

There are five elements which should be in every pure human tone, and which, if not functioning, can be trained to function in the voice of every human, man, woman or child, definitely and scientifically, — elements which can be always understood, ever found responsive, and safeguarded throughout all time, merely through proper scientific knowledge.

We hear among singers the expression, "I am in splendid voice today," or "I am out of voice," or "in bad voice," and similar remarks, wherever singing is a labor instead of a spontaneous expression. How can voice be this "will-o-the-wisp" affair, here one day, gone another, and ever uncertain at any time?

Let us consider seriously on this matter.

The simplest way to make it clear would be to state this fact: *that voice is not and has never been understood scientifically.*

There has never been a common plan of procedure that is intelligible to all who have studied voice so that at any time the singer may "tune up," so to speak, and because of a clear understanding of a true fundamental and its overtones be in perfect voice *in half a minute*. This understanding is common knowledge to all who study mechanical sound, but, generally speaking, a subject foreign to the average vocalist.

The fundamental of the human tone, however, can be produced at will, definitely directed into its separate resonators and finally collected as a whole, by trained thinking and hearing, into a perfectly blended pure tone, unrestricted, free and spontaneous at all times.

Vagueness is dispelled by this practical, definite knowledge. Doubts do not exist when the singer "knows what he knows." Regardless of conditions of health or fatigue, he can proceed with absolute assurance and confidence and always be in voice.

There is just one excuse for being out of voice when singing normally, and that is if the singer has contracted a bad cough and, by constantly hacking at his throat, has caused his vocal cords to become thickened and inflamed, thereby bringing on a temporary loss of voice, or laryngitis. Under such stress he must stop singing for a few days to rest the vocal cords, until the acute congestion passes.

## CHAPTER XI

### TONE PRODUCTION

So many authorities convey the erroneous idea that low tones should be placed in the chest, and high tones in the head. This might be termed throwing the voice rather than allowing it to function freely and to blend with all resonance spaces. Tone, no matter what the pitch, can never be made in the chest, as so many believe when they speak of "chest tones."

Tone is naturally started as sound, at the cords which are in the throat. Because of this truth every really balanced tone partakes of chest resonance, through the fact that the sympathetic vibrations of the body, *including the chest*, are in all tones alike, regardless of the pitch.

In direction and action and quality, the emission of tone is the same for any note in the scale, and any pitch in the range. In other words, all resonances in any part of the range, from the glottis to the tip of the nose and to the lips, should correlate and blend together with the myriads of overtones located in them, for the balanced tone quality. In this way, all danger of voice breaking at certain pitches is avoided, and registration is proven a useless procedure. With this correct understanding singing becomes a spontaneous expression at once.

After the training of muscular co-ordination, the voice box, or larynx, adjusts itself automatically to the fifth cervical vertebra at the back of the neck. The addition of this sympathetic vibration from the whole body is the only logical way that the power element, or undertone, can be added to the fundamental tone blending with it the overtones, and thus enabling one to do away with the so-called breath support.

A tone must be scientifically analyzed, to be capable of proof. Such analysis can with my teaching, when the tone is developed to its fullest capacity, and is unhindered in its natural pathway, be taught to every pupil, young and old.

One can readily see, by this natural production, the ease with which the beautiful musical effects, such as the perfect *messa-di-voce* — lights and shades — *crescendo* and *diminuendo* — can be expressed.

Interpretation is unhampered by reason of the singer's having a

perfectly adjusted vocal instrument that is allowed to work automatically, and is responsive musically to his mind and will. He is able to use the strongest dramatic effects and most forceful degree of sound, tapering down to the most delicate and elusive, without conscious effort or change. Likewise, he can manifest the most intense, as well as the tender and more simple feelings, without stint or restraint in the interpretation, to the full satisfaction of the artist in his nature.



## CHAPTER XII

### TONE AND OVERTONES

A singer with a scientifically trained ear can analyze all the overtones in the voice — learn to know the respective sounds from the various spaces — combine and separate them — and then add the power element, or undertone, and the individualizing quality, or soul element, in a perfectly natural way.

Through ear training and correct thinking, the singer may know at any time whether his voice is true in quality, and he may be definite and secure in this knowledge.

Until the singer, teacher, student and critic all combine on the scientific knowledge that, not by placement, but by normal, natural production can voice be developed as a functioning force, and directed through certain definite channels for expression, — until then will there continue to be the same voice murders, vocal wrecks, disappointed careers, and misspent artistic lives, that have been unfortunately widely demonstrated for so many years.

Many voices, wonderful by nature, have been buried in tears and disappointment, all through lack of scientific knowledge in their cultivation.

It therefore behooves us all — voice lovers, voice builders, and singers — to learn the normal, natural quality of tone throughout its pathway, from its start as the fundamental sound, on through its reverberations in the various resonators and overtone spaces to its finish as a full balanced tone.

This scheme of ear training and tone thinking is just as simple as understanding the difference between the individual sounds of a violin, a horn, a bell or a piano. We know that the listener, after he is told the names of the different instruments, recognizes them, even if he is blind.

We must, therefore, approach the physical cause of voice from the mechanical and practical side. The aesthetic and beautiful sides exist, but are metaphysical, and are manifested only as effects.

The statement that "tone exists merely as a mental concept" is vague and indirect in meaning. Naturally one must have a perfect conception of an idea before he can express it intelligently. Therefore,

though tone quality exists naturally, we must be taught what to listen for, and how to develop the hearing of the five quality elements of the pure human tone, as is done in this training. It is very simple, and amazes us when it is placed before our minds in such a commonplace logical way, for heretofore there has been no definite science upon which to build a standard voice production and tone quality. Voice culture has been generally regarded as a vague and mysterious study, dependent upon a method of production.

An artist can conceive of a finished product of tone only when his own ear, the great guide for every individual, has been trained to be discriminating in its true tone hearing function by one who knows this science. And only when the vocal instrument, like any mechanical instrument, is adjusted, balanced and tuned, is it ready for the artist to perform upon.

Training the artist's ear and training his vocal instrument for the perfect tone should be a simultaneous but graded process. Certain definite steps, all aiming at at-one-ment of the body, mind and soul, are necessary in the following sequence:

1. Co-ordination  
(Pertaining to muscles)
2. Correlation  
(Nerves and plexuses)
3. Equilibration  
(Harmonizing of muscular action and nerve influence)
4. Polarization  
(Centralizing of all forces in the cortex of the brain—  
thinking)

Thus we have the HOW, WHEN and WHERE of voice procedure under complete control, regulated by nature, and developing as a spontaneous, normal and natural expression.

## CHAPTER XIII

### INTONATION

Faulty intonation is not always due to bad hearing. Through changing the quality of the voice by wilful localizing of the tone, — which means a disturbance of the vocal parts, — the pitch can appear to vary half a degree above or below a note, that is, can appear to the listener to be sharp or flat. In other words, this disturbance of the vocal parts in their action can cause an interference of palate or tongue, which, in turn, can alter the shape of the resonating cavities of the throat, mouth, pharynx and head, and so seemingly change the pitch, when in reality what has happened has been an unbalancing of the normal voice in its true quality.

With the majority of singers who sing out of tune, indeed I will say with ninety-nine percent of them, it is not the fault of the ear, but is entirely the improper use of the vocal instrument, due to ignorance of the pure, natural quality of their voices, that makes the "untunefulness."

The voice is not really off pitch, but only out of true tone balance. Yet, since it can be scientifically proven that the quality of voice is actually put out of tune, the majority who are not trained in the knowledge of the five elements in the pure tone will judge the voice as being off key every time.

To be more explicit, when voice is localized or placed the tone is robbed of various natural resonances and overtones. When one or more of these elements which belong to the pure tone are omitted, it will certainly seem to the average listener like an unbalancing of the pitch. However, in nearly every case, it is the unbalancing of the quality of the true tone that causes the so-called bad pitch.

Very often, the defect shows only at public performances, when the singer is under stress of nerves, and it is most likely to occur then especially when there are mechanical methods of breathing, as well as erroneous tone placing habits.

### CAUSES

When head placement is the method of singing, the air is propelled too forcefully into the head, usually by a mechanical breath support. Consequently, the tone will sound above pitch, especially in

*forte* passages and on high notes. It does not actually sharpen on the key note, but the head resonance quality, which dominates the voice and is high pitched as a resonance, will give an additional higher resonance element to the key note quality, especially under nervousness. The method of breathing generally used with this head placement "idea of singing" causes over-pressure of the breath under nervous excitement, and the tone, therefore, is pushed still more, making this sharpness of pitch very apparent to the average hearer.

On the other side of the question of false pitch is the lowering or flattening. Again, as in the sharpening of pitch, the cause is found in a faulty method of voice use, but in this case it is based on a different idea of mechanical breathing from that used in head production, and the voice is localized on a more sombre resonance. A certain quality of brilliant resonance is left out of the true voice quality, and the tone, therefore, sounds low to the listener, but, scientifically speaking, it is only that a high resonance has been omitted, and the true tone quality is therefore unbalanced.

### ON CERTAIN PHRASES

Another fault is apparent when the singer sings off key only on certain phrases. Wishing to create an artistic effect, for example, he suddenly changes the tonal pathway to give a more sombre resonance, or perhaps he tries to sing softly, and so "covers the tone," as the expression goes, and in doing so falls off key instantly on this particular note or phrase.

The real truth of this seeming false pitch, to reiterate, is an unbalancing of the original tone quality. It is only because certain brilliant elements of voice quality are suddenly discarded that there is a flattening of the pitch and that the apparent "out of tuneness" occurs.

### COLORING OF VOICE

In another instance, we might say the artist's desire is to color his phrase, but he does so by mechanical manipulation, and not in the natural way, which should be through the medium of feeling. He thereby unbalances his quality and makes what appears to his listener a sudden pitch defect.

While it can be proven that the rise and fall of the pitch is adjusted with the vocal cords, yet in this adjusting their co-ordinating, automatic muscular co-operation must never be disturbed. Disturbance occurs only when voice is placed, or supported by a bodily breathing effort.



The artistic effect of coloring can be produced easily, legitimately and naturally entirely through feeling with thought back of the word. The voice itself will express a sombre or bright color, in a direct way, when the artist puts his imagination and feeling back of the interpretation of the words.

### SUMMARY

Truly speaking, in the matter of flattening or sharpening, seldom does the pitch vary, but the resonance qualities of the voice are usually unbalanced. To the uncultured ear, or to one not trained scientifically to analyze the various elements of a pure natural tone, it would seem, however, absolutely sharp or flat in pitch.

There should be more discrimination on this point of singing "out of tune." Surely the singer does not care to sing false pitch, and most of the time is unaware of falling off key. Through his years of vocal training, the unbalancing of quality that causes this seeming falling off key has been such a very gradual process that often he is not aware of it until his attention is called to it by those listening.

This failure to hear the false pitch on the part of the singer I find is due almost always to the very gradual deterioration of the tone balance. Especially is this apparent when the singer has at one time used more of the true elements of pure tone in his singing, but, because of a change of production, has been unconscious of the gradual falling away of the more natural elements of his true voice, or did not even realize that the tone itself was sounding out of tune.

He is criticized by some kind friend, or the critics, for singing off key, but, try as he will, he does not know how to remedy the difficulty, although he may even hear the seeming false pitch, by comparison of his own voice with another instrument that is in perfect tune. He worries and frets over the difficulty, until he becomes more nervous than ever, and produces a still more untuneful impression. This only makes him less confident when he sings, and in many instances causes him to stop singing professionally entirely.

## CHAPTER XIV

### PLAN FOR NORMAL NATURAL TONE DEVELOPMENT

It can be readily seen that definite understanding is conveyed to the pupil only when the cultivation of the voice is based on scientific knowledge of the vocal instrument, and its actual working processes for voice production first and foremost. Such teaching must surely be intelligible to all.

(It is on the alphabet, as I have said, that I have based my plan for scientific voice culture in its normal, natural production, a plan which is primarily a means of physical culture for the vocal instrument, in order to achieve the co-ordination, strength, mobility and flexibility of all its parts.

For this purpose (the consonants are employed as the means to exercise and function all parts,) individually, in pairs and co-ordinately.

To accomplish every part of his vocal development the pupil uses the simplest vocalises, singing specific syllables on each. These simple exercises have been proven to give everything needful to each and every vocal part. By their use stiffness or weakness of parts is easily eradicated, and the vocal apparatus given the chance, as intended by nature, to be passive and to act automatically at all times for the normal and spontaneous singing act.

(Furthermore, by their use perfect co-ordination of the entire vocal instrument is ultimately reached, and the singer enabled to express the pure, natural tone, without preparation of breath, or any physical aid whatever, to support or place the voice. Indeed, at the very first lesson he is enabled to cast aside all methods of breathing or tone placing habits, and immediately to enjoy and express a freedom of tone without method.

To understand voice, as the teaching progresses, a definite, practical and scientific analysis of the true tone is taught to each and all alike, whereby the voice may be understood in its five distinct elements of quality.

These facts have been demonstrated for many years by singers under my instruction, who have gained positions as artists in the vocal

world, — frequently in the face of great hardships and competition,— and who are continually rising to greater distinction, even at this day.

Let us consider the training and instruction of an athlete, for comparison and example. Through definite exercises the limbering and the strengthening of every part have been scientifically worked out, so that the athlete can forget the physical process, and proceed to accomplish his athletic feat without thought of the parts that make it physically possible. This means perfectly easy and spontaneous bodily response, which after all is the natural co-operation the athlete looks for, after taking correct developing exercises and all the preparatory training. He does not need to think of his muscular or bodily efforts in order to accomplish the feat of strength or prowess for which he aims.

It is just so with the dancer. She prepares bodily freedom by bodily exercises. After this is accomplished, she learns the necessary dance steps, and proceeds to dance, without focusing particular thought on bodily parts or even on technique for the artistic expression she desires.

With the development of the vocal parts one has to consider mostly the intrinsic muscles. Being involuntary they cannot be taken hold of at will while being physically exercised, as in an athlete's training which involves mostly the voluntary muscles. If the latter training were applied to the vocal parts, it would develop only conscious vocal effort, which is not intended at all for the normal singing act. But that all parts should be given specific exercising, so that they respond readily, is perfectly clear and logical to anyone who reasons correctly about the singing act, and this can be done entirely, by my plan of procedure, through syllables and music.

This simple exercising of the vocal instrument through syllables and figures of music, as I have said above, takes stiffness out of the muscles, brings strength to those that may be deficient, and flexibility to those that may be unused or inert, or even to those entirely out of co-ordination.

As every consonant employs a different muscular working and co-ordination, we see that the consonants are, after all, the physical developers of the vocal instrument, and as such, later on, in the artistic development of the singer they need never be slighted, when language and music are expressed in song. Perfect diction can be attained where there is normal voice production without disturbing the voice quality.

The mechanism of the vowels is most easy to accomplish in singing. When voice is produced without a method, perfect vowel

formation is possible, and really is required to produce a pure tone. Each vowel articulation involves movement of specific parts only. This is most simple, if the parts have not been 'mistrained' through incorrect vocal instruction, and if this has been done they can readily be readjusted.

Vowels belong to the higher element of tone expression, and each has its individual resonance as well as articulation. A pure tone should always involve a pure vowel, and be producible in any part of the scale. Modifications of vowels occur only when one fails to follow the normal pathway of tone in the emission of the voice. Most singers require these modifications of the vowels, chiefly because of improper voice production.

It is generally accepted, although erroneously, that in singing words must never be allowed to disturb the voice. As I have said before, we are told to sacrifice the word for the tone. This is decidedly an abnormal education. If language must be distorted to give forth voice in singing, how can such a procedure be called normal, or even healthful, when it will eventually bring about speech defect?

For experiment, I will ask anyone who has a singing method to speak with his *speaking* voice on the *method* he *sings* on, and he will note, if he imitates his method of tone production correctly, that his words are abnormal in consonant effort and vowel articulation, and very badly pronounced. His speech may even sound like that of a person who lisps or one with a cleft palate or harelip.

One cannot place the voice in the head, over the roof of the mouth, or in the pharyngeal space, or *any* place whatsoever, without producing defective speech in song.

We are all fully aware that natural speech is produced mostly in the mouth, and that consonants are dependent on the use of the palate, tongue, lips, etc. Therefore, is it not clear that one should naturally *sing* words as well as *speak* them, in the mouth?

The cry goes up, in response to this, that singing in the mouth means a raucous quality of voice, or the "white tone" as the Italians say. Not so, for if the tone is understood in its purity and produced through its natural pathway of all resonances and spaces combined, singing as well as speaking will have its normal natural expression, and pure speech be made possible through the mouth.

The abnormal condition producing the "raucous white sound" occurs only when the direction of the tone is *entirely* through the mouth, without consideration of the resonances above or below as part of the quality of the tone.

In singing over the roof of the mouth (through the head or nose),



that is in localizing the voice in this space for production, the tongue and larynx are pulled upward too high, which brings about in the throat and mouth resonators an obstruction by the tongue and palate, so that neither of these spaces, with their beautiful overtones, can possibly share in producing the pure tone quality.

All of these resonance spaces are intended by nature to give forth certain qualities to the voice, in its true pathway of emission, and none should be omitted.

To reiterate: the tongue, when it is held too high as it is if the tone is placed above the roof of the mouth, to accommodate such voice method causes a blockade or obstruction of this resonance space, and robs the voice of many overtones and much beautiful resonance.

One can easily see how this obstruction is possible, when one recalls the thickness of an animal's tongue at its base. Just so is the human tongue thick at the base. When raised to accommodate singing only in the head or nose as a placement method of production, it will fill resonance spaces which should normally function to help produce the quality of a pure and free natural tone.

The lifting of the tongue, in an effort to produce the tone over the roof of the mouth, becomes a definite habit, as in the head or nose methods of production, or in the combination of these two. This "plugging up" of spaces cuts off a wonderfully rich and ringing resonance which arises from the spaces of the throat, pharynx and mouth and naturally belongs in the pure tone.

By producing voice above the roof of the mouth, the muscles of the tongue can also lose co-ordination with the palate and the larynx, and become stiff, fixed and unwieldy, or flabby and obstreperous, getting in the way of speech rather than aiding it, which is after all their real office.

For example, if the tongue is too high during singing, one cannot articulate *awe-oh-oo* and long *ū* as in *mute*. The tongue naturally lowers itself in the throat to accomplish these broad articulations.

On the other hand, the articulations of the shallow vowels shown in the following table require the tongue to rise.

ē as in eat  
 ĭ as in it  
 ě as in get  
 ŭ as in cup  
 ă as in cat  
 ā as in ate  
 ī as in kite

But when the tongue is raised *abnormally* high, these vowels lose all the qualities of resonance peculiar to them and are much modified, to say the least, in their articulations. If sounded clearly at all, the tone produced through them is very thin and strident.

The first series of vowels, *aw - ô - ooh* and *û* (long) have a rich, full round resonance, if allowed to function correctly, and the second, *ē - ĭ - ě - ũ - ã - â - ĭ* have a brilliant, clear resonance in various degrees of intensity and with varying numbers of overtones.

The tongue, therefore, may be trained by wrong voice production to be the greatest obstacle to the pure tone and good diction. With normal voice emission it becomes an obedient servant to language, and acts agreeably under every suggestion of the mind.

Usually when voice production is incorrect and along the lines just discussed, the soft palate almost touches the middle of the tongue. This adds an inferior quality to the voice, namely a sound of tongue and palate in the tone which is absolutely foreign to the pure tone.

On the other hand, in normal voice production, where the vowels are given their freedom to adjust to the thought, voice has all the resonances and myriads of overtones operating for the perfect human tone through each and all the vowels, and at any pitch throughout the entire range.

Another point. Consider the dentine of the teeth, the hardest substance of the body. Should not teeth, being in the forward part of the mouth space, be naturally included in the reverberations of the tone, and reinforce its quality? From their hard substance there is added to the tone that is produced correctly a true silver-like ring. This resonance responds to the vibration of the true fundamental tone, when the pathway is not obstructed with the tongue, and occurs only when the tone is allowed to function under the arch of mouth. These reverberations of tone collect and concentrate at the gums of the two upper front teeth, and reinforce the true tone with a remarkable brilliancy, and, together with the nasal resonance, are invaluable for carrying quality.

A vocal teacher with the knowledge of my "Table of Ten," can actually train himself or herself to diagnose vocal conditions and analyze tone, just as correctly and scientifically as a physician or psychologist can diagnose a patient's ailments. By ascertaining certain symptoms of the patient, the physician can tell whether he has one disease or another, or is, perhaps, a mental or nervous case. By knowing the symptoms, he is able to get at the hidden causes of the disease or faulty physical condition and to remove them by actual

treatment through medicine, or otherwise, and, finally, to induce a cure.

A scientific voice specialist can diagnose all vocal distresses, so to speak, which are caused by the improper use of the voice, and restore the singer to his normal, natural production and true voice quality.

Furthermore, a teacher of voice has a most intimate relation with his pupil's mind, as well as his voice. He must take all this into consideration, as a conscientious teacher, if he would bring out the best expression of the aspiring singer, and he should therefore exercise great discretion in giving even the simplest suggestions for procedures that are to be carried into practice, even if they are *absolutely correct*.

Artistic singing involves the use of words and music, which the singer must endeavor to express with beauty of tone, thought, feeling and artistic intelligence, and this must all be produced without the slightest physical effort. Here is where the teacher's psychological knowledge comes into full play.

Let me repeat. In my system of voice development the singer is taught to analyze tone into five elements of quality. When a singer with this knowledge wishes to find his pure tone quality, and voice freedom, he has a definite testing exercise and unfailing means of tuning up. He can, at will, use one element of the pure tone and another, and combine all in a simple manner with one syllable, and finally connect the whole with the power element, or undertone, as I have termed it, which balances all five elements together in a true, pure human tone.

The power element is the energy and life of the human being — the great and only natural propelling power for life and breath, as well as for sound. It seems limitless, and has been proven, by all my singers and students, to be the only natural sustaining power for the human tone, requiring not the least preparation or effort to contact it.

## CHAPTER XV

### TABLE OF TEN

ESSENTIAL POINTS OF STUDY ARRANGED FOR THE TEACHING OF  
NORMAL NATURAL VOICE DEVELOPMENT WITHOUT METHOD OF  
PLACEMENT OR BREATHING.

In the following table is found the required knowledge to establish perfect tone, as taught in my Scientific System for Normal Natural Voice Development, of which I am the founder, pioneer and exponent-instructor:

- No. 1. Vocal control.
  - A. Muscular.
  - B. Nervous.
  - C. Mental.
- No. 2. Knowledge of Physics.
  - A. Air pressure.  
Kinetic energy (law of motion).
- No. 3. Knowledge of Physiology.
  - A. Air pressure (automatic muscular restraint).
  - B. Chest.
  - C. Shoulders.
  - D. Diaphragm.
  - E. Stable rib line.
  - F. Abdominal muscles (sympathetic rising of the viscera or intestines).
- No. 4. Perfect mechanical action.
- No. 5. Pitch (length of wave).
- No. 6. Mental target and tone impingement (tone resistance point and attack, in direct line to dental arch against two upper front teeth).
- No. 7. Quality.
  - Correct fundamental and relative intensity of overtones.
- No. 8. Intensity (carrying power).
  - A. Resonance.
  - B. Overtones.
- No. 9. Amplification.
  - Approximation of the voice box to the fifth cervical



vertebra makes the contact with the entire skeleton and sympathetic nervous system.

No. 10. Universal Laws:

- A. Cause and effect.
- B. Relaxation and contraction.
- C. Rhythmic harmony (correlation of the psychophysical forces) and perfect harmonization of the being.

### CONCISE EXPLANATION OF TABLE OF TEN

The student, through a knowledge of the points in the preceding "Table of Ten," can further understand, if we take them up in their numerical order, that:

- No. 1. Voice produced normally is controlled automatically by the brain working through the muscles and nerves.
- No. 2. Through a small knowledge of physics, we know that a pressure of air, propelled by a steady force or motion back of it, can produce a steady output of sound.
- No. 3. Through the physiological automatic control of this air pressure by means of the muscles of the chest, shoulders and diaphragm, nature has effected a co-ordination which establishes a stable rib line. This automatically makes possible a flexible expansion of the lungs together with a rising of the intestines, the latter in its turn made possible by a co-ordination with the abdominal muscles without the singer's intentional manipulation.
- No. 4. Correct physiological balance establishes perfect mechanical action for the singing act.
- No. 5. With a perfect automatic mechanism the various pitch vibrations are undisturbed for rendering song or speech.
- No. 6. Definite tone direction through the mouth enables the tone to meet resistance at its natural point of contact with the gums of the two upper front teeth, and allows its natural dispersement along the pathway of all the resonators.
- No. 7. Quality is a natural sequence of the correct direction of tone through the mouth with the word. The pathway to all resonators is open to the vibrations of the true fundamental at the cords, its overtones acting simultaneously with it when normal freedom is expressed.
- No. 8. The intensity or carrying power of the tone is made possible by its resonators and overtones.
- No. 9. The amplification, or sustaining power, of the human voice is

established physiologically in the following manner:

When the vocal mechanism is allowed to function on a normal balance the voice box, or the place where the human tone starts, contacts the fifth cervical vertebra and simultaneously, through sympathetic vibration, the energy, or that force that causes, constructs and maintains all of the animation in the human being, is released. It is called in my teaching "undertone" or the "power element for voice".

No. 10. Each point dealt with under this heading is a Law of Nature. For instance, according to the *law of cause and effect (A)*, if the source or cause of tone is undisturbed the *effect* must be beautiful tone.

B. *Contraction*, through natural tensioning, takes place during the singing act; *relaxation* takes place in the rest period or silence.

C. *Rhythmic harmony* establishes itself, because when harmonious molecular action in the nerve substance occurs it keeps on going unless impeded; if it is impeded disease follows. This is one of the laws of health governing the functions of the body. Rhythmic harmony, when established as in normal singing, maintains a perfect harmonization of the whole being.

## CHAPTER XVI

### PHYSICAL CULTURE EXERCISES FOR THE VOCAL INSTRUMENT THROUGH ENERGETIC ARTICULATION AND PRONUNCIATION

Pure tone can only be analyzed and understood by separating it into its individual resonances and overtones, as described in Chapter XII., and then by re-combining all of these into one 'perfect whole' — the balanced tone.

The syllable, well pronounced, should always direct the tone through the mouth to allow it free expression along its pathway of resonances and overtone spaces. Let the syllable lead the voice and demand a perfect pronunciation of itself. Free emission of tone, the result you are seeking, then follows naturally. Remember that you are the listener.

To achieve pure tone the exercises given below are used for a general physical culture of the vocal instrument, *i.e.*, for the strengthening and limbering up of the vocal parts in a general way, and should be practised several times daily in ten minute periods with at least ten minutes between each period. In this table the scale of vowels is arranged in sequence so as to employ the sphincteric muscles in tension and then in relaxation. Sphincteric strengths are controlled by the opening and closing muscular processes of the body and are naturally the physical strength for the singing act. They are automatically taken care of by nature, and are vitally necessary for speech as well as for voice emission.

Scale of 12 vowels as follows:

E	as in <i>eat</i>
I	as in <i>it</i>
E	as in <i>get</i>
U	as in <i>cup</i>
A	as in <i>at</i>
A	as in <i>ate</i>
I	as in <i>kite</i>
A	as in <i>father</i>
U	as in <i>mute</i>
Oo	as in <i>sloop</i>
O	as in <i>pole</i>
Aw	as in <i>law</i>

Sound after it starts at the cords must be understood as then being:

- |                |                  |
|----------------|------------------|
| A. Directed    | } by the tongue. |
| B. Centralized |                  |
| C. Polarized   |                  |

I. Exercises for the above are:

- (1) a. Tee-ah-ray  
b. Tee-ah-dray

Roll R with each syllable. Sing each syllable on five ascending notes and then descend, starting from low B and ascending to C above.

- (2) a. Tah-tah-tah  
b. Tee-tee-tee  
c. Dah-dah-dah  
d. Dee-dee-dee  
e. Lah-lah-lah  
f. Lee-lee-lee  
g. Lay-lay-lay  
h. Looh-looh-looh  
i. Loh-loh-loh

Sing separately on five ascending notes and then descend.

II. Exercise for tongue and palatal adjustment:

- a. Ngooh-ngooh-ngooh  
b. Ngee-ngee-ngee  
c. Ngah-ngah-ngah  
d. Ngoh-ngoh-ngoh  
e. Ngay-ngay-ngay

Ng is sounded as diphthong at the middle of the tongue and soft palate.

Sing each group separately, as above, on each note up five ascending notes and then descend.

III. Exercise on a breathy H for activity of glottis, palate, and other surrounding parts:

- a. Hung-goh  
b. Hung-koh  
c. Hung-boh  
d. Hung-soh  
e. Hung-foh  
f. Hung-goh-foh  
g. Hung-goh-koh-foh



Sing three times on each note, practising syllables separately on middle pitches.

IV. Exercises to strengthen and adjust the main sphincters —

(1) Glottis, (2) Palate, (3) Lips, in following order:

(1) Glottis

- a. Huggoh-huggoh-huggoh
- b. Gung-gung-gung (hard G)
- c. Hoogoh-hoogoh-hoogoh
- d. Gee-gee-gee (hard G)

Sing each exercise separately on low and middle pitches.

(2) Palate

- a. Koh-koh-koh
- b. Key-key-key

Sing three syllables on each note, ascending five and then descending.

(3) Lips

- a. Mooh-mooh-mooh
- b. Maw-maw-maw
- c. Woh-woh-woh

Sing three syllables on each note, ascending five and then descending.

(4) Glottis

- a. Goh-gaw-gee
- b. Gah-gah-gah
- c. Goh-goh-goh
- d. Gong-gong-gong

Sing each group several times on single middle pitches.

(5) Palate

- a. Ng-kaw - Ng-kaw - Ng-kaw
- b. Key-kay - Key-kay

Sing each group several times on single middle pitches.

V. Exercise to adjust first and second sphincters, and also for defective pharynx:

- a. Minggu-minggu-minggu (hard G, and U as in *mute*)
- b. Nggaw-nggaw-nggaw (hard G after diphthong)

Sing these syllables on each note, ascending five and then descending.

VI. Exercise for general sphincteric strength:

- a. Kaw-oh-oooh—2nd sphincter
- b. Ngaw-oh-oooh—palate, pharynx and tongue

- c. Gaw-oh-oooh—1st sphincter (glottis)
- d. Kaw-oh-gee (hard G)—1st and 2nd sphincters
- e. Gaw-oh-gee (hard G)—1st sphincter and for tensing same
- f. Yaw-oh-yee—chin co-ordinator
- g. Waw-oh-oooh—mouth co-ordinator

Sing all these on the 1-2-3, 1-3-5 and 1-5 of the scale, as separate exercises and separate figures.

VII. Exercises for freeing the choanae (the entrance to the back of the nose and dome of the head):

- a. Hong-hong-hong
- b. Mingu-mingu-mingu
- c. Bee-u - bee-u - bee-u

Sing three of each on single notes and middle pitches only.

VIII. Exercise for regulating and strengthening the entrance to mouth space:

- a. Kong-kong-kong
- b. Ngaw-ngaw-ngaw

Sing on single notes up five and then descend.

IX. Exercise on octave arpeggio for resonance and jaw loosening:

- a. Ming-goh
- b. Ming-oh (Ng as in *sing*)
- c. Yee-oh
- d. Yaw

Sing each syllable separately up to F on line.

X. Exercise to strengthen nasal and throat resonance:

- a. Ming-gaw
- b. Hung-gaw

Sing groups separately sustained on middle pitches.

XI. Exercise for strengthening and freeing throat and choanae where there is a pinching or gripping:

- a. Ming-gu (U as in *mute*)
- b. Ming-gee (hard G)
- c. Ming-goh
- d. Looh-looh-looh

Sing each syllable several times in succession on one tone softly, to free the space between the palate, pharynx and dome of the head.

XII. Exercise to test freeing and functioning of voice as a flowing, unrestricted tone:

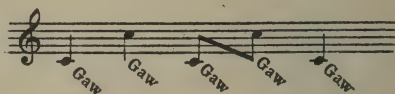
- a. Bu (U as in *mute*)
- b. Mu (U as in *mute*)
- c. Booh
- d. Mooh

Use constantly in a period of practising and sustain on medium pitch mostly.

XIII. The following exercises are for general use when there is no particular abnormality of voice production, speech defect, etc. They are an aid to correlation of all resonances. The correlating process takes place only when there is a good co-ordination of all vocal parts. To strengthen adjustment of resonances in the human tone, including throat, mouth and nasal spaces for speech and singing, and to test sphincteric strengths as they develop in the procedure, use each syllable group separately from low C to C above:

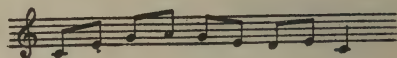
(1) Glottis

- a. Gaw
- b. Gay
- c. Nggaw-gaw
- d. Nggoh-goh
- e. Nggay-gay



(2) Palate

- a. Kaw-kaw,
- b. Koh-koh,
- c. Key-kay, alternate



(3) Lips

- a. Moh
- b. Baw-baw,
- c. Woh-woh,

XIV. Exercise to test sphincteric action after practising on No. XIII:

- a. Gaw
- b. Koh
- c. Ngay
- d. Nee

Sing each on octaves as in No. XIII. Also for same test sing:  
Gaw-ay-ee-oh-oo

Sustain on separate low and middle pitches.

XV. Exercise to sense how the tongue controls the different resonances in the space of the mouth, and to co-ordinate the base of the tongue action with the larynx:

- a. Nggaw
- b. Nggee (hard G)

Sustain on middle G.

XVI. Exercise to strengthen nasal space separately:

- a. Noh-nah-nee
- b. Moh-mah-mee
- c. Nohm-nahm-neem
- d. Mohm-mahm-meem

Sing separately on separate middle pitches.

XVII. Exercise to localize each resonance separately:

- |       |                      |                                   |
|-------|----------------------|-----------------------------------|
| a. N— | Mid-nasal resonance  |                                   |
| b. M— | Fore-nasal resonance |                                   |
| c. P— | Mouth resonance      |                                   |
| d. B— | Mouth resonance      |                                   |
| e. C— |                      | } To intensify<br>mouth resonance |
| f. H— |                      |                                   |
| g. D— |                      |                                   |
| h. K— |                      |                                   |
| i. R— |                      |                                   |
| j. S— |                      |                                   |
| k. T— |                      |                                   |

Sound each letter forcefully.

XVIII. Exercise to balance resonances between nose and mouth:

Ngee-nee-mee

Sing on one note and one breath on various middle pitches.

XIX. Scale of syllables to localize and intensify speech and to correlate all the resonators included in the pathway of the human voice:

- a. Pah
- b. Bah
- c. Mah
- d. Nah
- e. Hung
- f. Kung
- g. Gung (hard G)

To be spoken in the order given several times on one breath.

XX. Special exercises to be used chiefly after throat and nasal operations:

(1) After the removal of tonsils the space of the ventricles should be exercised, and nerves of the throat stimulated as follows:

- |                    |                   |
|--------------------|-------------------|
| a. Hoogoh          |                   |
| b. Huggoh          |                   |
| c. Huckoh          | Forcefully with K |
| d. Hawk            | " " "             |
| e. Key-kay-kaw-koh | " " "             |

Sing each syllable separately on five ascending notes and then descend.



(2) After the removal of adenoids the choanae should be exercised and the nasal passage freely activated:

- a. Ming-gu (U as in *mute*, hard G)
- b. Ng-goh (hard G)
- c. Ng-gee (hard G)

Sing each syllable several times on one note on middle pitches.

(3) After any throat or nasal operation:

- a. Nee
- b. Mee
- c. Ming-gee (hard G)

With closed nostrils sing each syllable three times on one note on middle pitches to C in space above. Direct these syllables into the nose to inflate the passage and to intensify vibrations of sound there only. Then sustain on these syllables to test out this resonator through the nasal sound.

All the foregoing exercises with syllables may be used on any simple figures of music, not extending in range higher than C $\sharp$  in the space or lower than B $\flat$  for high voices, and from low G to B $\flat$  above for low voices.

Much good can be derived from the foregoing physical culture exercises for the general health of the instrument and the voice quality and singing as well, if they are carefully followed in the simple, practical manner which I have described.

## CHAPTER XVII

### AN ERA FOR THINKING STUDENTS

In all investigation, but especially to obtain knowledge founded on any subtle truth, a great deal of thought and time must be given to the subject in hand.

In recent years I have endeavored to promote interest in the voice in a practical and scientific way, among all who have wished for information on this subject.

I believe the singer has the average human intelligence, and if this is worked upon, awakened and given something definite and tangible to absorb, he, being more sensitively organized than other average individuals, develops more subtle understanding of his own being than they.

The talented person is usually endowed with a supersensitive sympathetic nervous system. This sensitiveness, when the artistic side is given its freedom of expression, becomes in time a very valuable asset.

If the talented individual is a singer, and is trained on a normal basis of voice production, the nerves are less irritated than when the system is strained, as is the case when there are false ideas used for singing. The explanation is that through correct culture and normal voice freedom the nervous system is harmonized, and every nerve center is correlated with every other, so that not the slightest strain ever results anywhere, and a normal relaxation can take place after tension has been demanded of the body, as during the singing act. In other words, no strain on the nerves occurs when normal relaxation follows after a physical act is performed.

### TEMPERAMENT

We hear so much about temperament belonging only to the artistic side of humanity. There are many differences of opinion as to this human quality, which is so marked in the talented individual and so essential for the expression of his art. To some, of the more practical turn of mind, it appears an outrage when a temperamental outburst is displayed, especially if this is done in a vicious or even uncontrollable manner. To others, it is considered the "sum total" of the talented individual, and should be tolerated, and coped with.

or studied, in order to protect the talent that is to be expressed, for, they say, without natural freedom of expression for this temperament, the talent may be retarded or even spoiled. I believe that many go so far as to think that a constant display of so-called temperament, really uncontrolled temper, *proves* that the individual is truly talented.

### WHAT DOES ALL THIS AMOUNT TO

Let us look at temperament from a commonsense angle. To be rightly utilized, it must eventually be studied and given full expression, but always under self-control.

If the so-called temperamental, emotional outbursts were considered as a lack of self-control, and a waste of valuable energy, — which if conserved and exercised in the artistic development later on would certainly ensure a much greater future for the artist, — fewer nervous breakdowns would result with these so-called talented human beings. "Self-mastery" is, therefore, the key and protection.

A musician, because of his supersensitive nervous system, is much more easily impressed, and responds like a highly sensitized instrument to the slightest emotional vibration. Therefore, his only protection is to study himself, and to struggle for self-control, so that this marvelous energy may be stored up, to be expressed freely with full abandonment through his art, but even then always and only on the artistic side and entirely under his own mental direction.

The great satisfaction in such musical expression, to a talented person, can never be described in words, except by those who have experienced the actual sensation of abandonment. The glory of the reserve force, or conserved energy, — which seems limitless in expression when such self-control is achieved, — is beyond any comparison or description.

## CHAPTER XVIII

### THE DANGER OF FORCING THE VOICE

What does it all mean? Is voice a substance that may be pushed about? Hit at like a target? One would think something of the sort, from the much used expression of "forcing the voice." But this is a vague, incomprehensible, and illogical expression.

What is really happening when a singer pushes and strains, and makes ugly or untuneful and loud noises?

Now let us get down to the real facts and tear the expression to pieces, as it were. First of all, let us consider that the human voice, being vibration when it leaves the vocal cords for sound, is an electro-magnetic force in itself. Therefore, a true pure quality of tone, which is only this electro-magnetic force allowed to function with freedom in its natural pathway, and can never really be forced out.

The effort that the singer makes to be heard, or the least bit of stress that he shows in his singing, is due entirely to unnatural voice production. The appearance of forcing is in reality the evidence of strain being placed upon physical parts that should be allowed to function automatically in the singing act, and not be interfered with. When these are not permitted to co-ordinate passively, as in the normal singing process, the singer who has a forceful, dramatic temperament pushes on the physical part or parts above or below the larynx to express his feeling, and thinks the loud noise which results is singing. It is his intention to express some big idea in interpretation, no doubt, so with his incorrect voice production he fairly pushes his ideas through, with physical force and on very poor delivery, to say the least.

The result is only an untuneful, perhaps pinched, harsh dry sound. Meanwhile the physical effort on the part of the singer is perfectly evident to himself, and to the audience as well. And, of course, the damaging effects on the vocal apparatus when the singer "over voices" on wrong or faulty production, are very manifest.

One need only sit in the reception room of any noted laryngologist and scan the patients. The majority are singers and students of both sexes and all ages. I have known them to fairly stream in, especially



at the change of the seasons, for singers who strain the vocal apparatus are very susceptible to atmospheric changes.

The singer's complaints and vocal sicknesses range from all kinds of inflammation of the larynx and pharynx, nasal irritations and sinus afflictions, to the great final collapse, an actual displacement of the vocal cords out of their normal alignment. This last is a serious calamity. It results from the constant endeavor of the cords to approximate and meet the singer's demands to bring forth voice on unnatural vocal action. Under such disorder the singer is forced to sing with greater and greater effort, as time goes on, than even his method demands, and this brings on laryngitis, a partial or temporary loss of voice.

If he continues to try to sing, gradually one vocal cord or both may become bruised on the edge, and then begin to lose its endurance more and more, through the effort to adapt itself under such strain to the abnormal working of the vocal parts. Finally the bruise turns into a hardened nodule called a node, which is somewhat like a wart, and at this particular spot on the cord it will no longer be possible to produce a single sound.

Very often one or two notes are taken right out of the singer's scale. There is often simply no vibration at the spot where the node's interference with the cord occurs. As a result, the speaking voice becomes husky, or hoarse and reedy in quality, and often there is no voice left at all.

Usually a rest period is advised or forced upon the singer, and now the great question arises. What happens even if the node removes itself from the cord through lack of friction, by the singer's not using his voice for a period of time.

As a matter of fact the problem has only just begun. After resting, the singer may no longer be hoarse when he speaks, so he proceeds to practise vocally, very timidly and cautiously at first. In this condition if he has to fill important engagements and is compelled to sing a great deal, he is sure to have a return of the node and perhaps add one or more than one, this time. This will continue to occur, and unfortunately can become a habit, unless the method of singing is changed to normal.

Many other vocal disablements can happen when very loud singing is produced on incorrect vocal method, which under any circumstances is disturbing and harmful to the vocal mechanism. When not interfered with, this mechanism is ever passive and automatic in its natural working. Therefore, with correct voice production, it is never

forced out of position even on the loudest kind of singing, and is always in order.

Personally, as a student and singer, I had followed every kind of method invented by man for singing, and the vicious results were only all too real. From these mishaps, and my own restoration, I looked into the subject of voice from a physiological and psychological standpoint and made a scientific study of correct voice emission, seeking to evolve a system that would never fail to produce the normal, natural results, without tone placement or breathing methods. It was clear to me from the beginning of my discoveries, that voice could never be standardized on ideas merely, nor on unscientific methods of vocalization, because they always conflicted with natural laws. Truth and untruth cannot possibly function together.

A scientific system of teaching based on natural laws results in developing normal production of the voice, from the softest to the loudest degree, and may be used in any manner of singing that could be required for dramatic emphasis and a forceful interpretation of music and words, without the least bit of harm to the larynx or vocal cords. Nature is strong and willing to adapt herself to our requirements, especially if we do not interfere with her laws. She even attempts to adapt when a singer puts out his voice dramatically and forcefully on the most abnormal production.

Too much emphasis cannot be laid on this fact, and it should be a timely warning to a student or singer, to be cautious in taking up the study of, or in selecting a new method of singing.

Singing can only be normal when there is no "set way" of producing voice. A *method* for singing was never intended by nature, but voice can and should be understood scientifically and, through a correct system of development, treated in accord with infallible natural law.

First the instrument should be understood scientifically and exercised and strengthened in a normal way, and then the voice should be analyzed in its elements of pure tone and understood definitely. The production, however, cannot be on a *method* of placement or breathing and still be normal.

Tone, on the basis of correct production, is pure and beautiful and, when it is used on its crescendo or for loud singing, only becomes more beautiful with the increasing volume, and is produced entirely without effort. The soft tone, or diminuendo, responds very easily when voice is produced on the scientific procedure discussed in this book.

Ease of normal singing is the exception with most singers, I regret to say, but it will some day be the common rule and training in all culture of the voice. The era for beautiful and effortless singing is already upon us, as is being demonstrated by some artists of the present day before our American musical public, — artists who are surely the outstanding delight whenever they are heard.

With scientific and normal vocalism, the singer may sing Bach, Beethoven, Mozart, Wagner, — songs of all description and operas with equal ease. All schools of music are simple enough, and at his or her command, when voice is produced without interference with the human instrument, the king of all musical instruments. As such it should be respected and preserved by scientific knowledge, which means definite understanding.

## CHAPTER XIX

### THE SO-CALLED CRIPPLED OR LOST VOICE CAN BE RESTORED. HOW IS IT POSSIBLE?

When one reasons that loss of voice is due to the fact that the vocal *instrument* is strained or disorganized through wrong voice production, it is obvious that voice itself can never be really crippled or lost. There may be no voice in evidence under these conditions and the singer may not be able to sing. The reason, however, for most of this so-called loss of voice is simply that the vocal instrument has been hampered in its natural co-ordination by having been worked wrongly.

### WHAT REALLY HAPPENS.

The voice loses its expression only when the physical parts involved in the singing act have not been allowed to do their proper labor, working harmoniously one with the other. The entire working process should move on an automatic co-ordination, without thought or effort on the part of the singer.

Without the proper exercising of this naturally and perfectly balanced instrument, there is bound to be a strain on vocal parts, from false strength having been produced upon some and absolute inertia inflicted upon others that should have taken the major part, in a normal co-ordination of the mechanism. It succumbs finally to the mal-adjusting forced upon it until the strain is too much even for kind nature, and the king of musical instruments totters and falls.

Sometimes it takes years, and then again perhaps only a few months for the vocal machine, thus abused, to refuse to go on with such an inharmonious process. When it finally rebels it generally collapses, or shows great strain in its efforts to accommodate itself to the singer's wrong habits of production. The physical effort to sing under these conditions finally becomes so great that often the singer is forced to give up singing as a hopeless task, for it is impossible for the vocal parts or the nervous system to stand the strain any longer. When he says that it is a physical impossibility for him, he speaks the plain truth. Nature has refused to accept such a tax on herself any longer. The singer in this condition loses, perhaps for ever, all the



joy and inspiration of song, although he may have been naturally endowed with a truly great soul for singing.

A scientific restoration of the vocal mechanism to normal is the only hope for a possible return to proper voice control and true voice production. With incorrect production weak muscles cannot hold out against the work required of them; slow working muscles cannot perform to perfection the rapidly changing adjustments needed even for language. Inaccurate movements of the vocal parts can produce only inaccurate physical results, accompanied by clumsy musical and artistic delivery in singing.

Through the wrong production of voice, and with the fundamentals of singing undeveloped, success is impossible and talent may be buried forever, unless the scientific readjustment of the vocal instrument is made, and voice restoration brought about. When the instrument is reorganized by the definite exercises given in syllable form in my system, where each and every vocal part is developed to its fullest capacity, and finally each and all co-ordinated, that is, when the normal principles of singing are once established, the talent may then be unearthed and restored to its rightful expression.

### KNOWLEDGE FOR THE TEACHING.

The muscles involved in the action of the voice box may be classed as:

1. The Tensors
2. The Relaxers
3. The Openers
4. The Closers

To simplify the understanding of the process of co-ordination and the automatic working of the vocal instrument, I will explain the vocal action by the contrapuntal pullings of parts.

Physiologically speaking, there are specific muscle controls, single and in pairs, that hold the entire larynx in perfect adjustment for fixation and cord stretching, which are the two great essentials for spontaneous explosion of sound at the cords or vibration of the fundamental tone.

To be more specific, certain muscles are attached to certain fixed parts opposing each other, and during the adjustment for normal vocal action the muscles contract, that is, pull against each other, and then relax as well. This rhythmic contraction and relaxation, this co-ordination of parts for united physical action, is nature's means for holding poise and balance.

## WRONG WORKING OF THE INSTRUMENT.

To make this clear let me illustrate. In training according to the head placement idea of singing, too much stress is placed on the tensors, and all of the relaxers cannot function. Naturally, the parts not used become flabby or stiff. Hence, in this abnormal method of singing, the entire working vocal process is disturbed.

So often, singers using other methods are taught to depend on the depressing of one part or the tensing of another part, — as the tongue or jaw, for example, — to give support to the voice in its production. These attempts to assist physically are the greatest of all fallacies, and disturb the normal singing act.

## TO ENLARGE ON THESE VOCAL HABITS.

It is considered by some a strength to fix the lower jaw, not allowing it to function, as it naturally should in sound and speech, on its easy hinge-like movement, up and down near the ears. When the lower jaw is fixed, part of the act of swallowing or expectorating is really functioning, and even a layman can understand that such an action is intended for food or substance, and never for voice emission.

Again, we hear constant reminders to relax the jaw, — expressions like “a floating jaw” — “a lifeless jaw” — “do not let it move,” and the like.

## WHAT ACTUALLY HAPPENS WHEN THESE ATTEMPTS TO ASSIST PHYSICALLY ARE IN CONSTANT USE.

In the normal act of singing, the muscles of the lower jaw are included with all the other working vocal parts. They certainly should be allowed, and actually trained, to be passive, but ever ready to co-operate in the singing, as well as the speaking act, which is automatic and must not be interfered with by fixed and intentional muscular habits.

When another act than that which is intended by nature for singing is permitted to function there is an interference in a most decided way with the normal working of the vocal instrument. The muscles must always be passive and automatic if the singing act is to be spontaneous, as nature intends it to be.

The same abnormal results, as from fixation of the jaw, are often obtained by the habit of depressing the tongue, or of holding in a fixed position the middle or tip of this organ, or leaning it on the hyoid bone that it rests upon at its base. This is taught in the “lowering of the larynx” method, or the so-called “open throat” ideas.

For normal voice emission, the muscles which compose the sub-

stance of the tongue must be passive at all times for the automatic physical act. When any part of the tongue is held, it is trained away from its proper co-ordination with all the other vocal parts, a co-ordination that nature depends upon for the normal production of voice. When not passive, it interferes also with perfect vowel articulation, pronunciation and enunciation. Likewise, any physical effort or conscious control of the tongue for voice production can disturb the quality of the tone as well.

### REASON THIS OUT

The resonance spaces are varied in their size and form by the different positions of the tongue. For example, it is possible to close the throat, pharyngeal and mouth spaces by a pushing upward with the tongue, thereby forming a closure in the resonance tube that ought to be open to echo the softer and deeper resonance quality in the pathway of the human tone. Also, one knows that the tongue is most active in enunciation. Therefore diction is most dreadfully disturbed by any part being held or fixed, or even relied upon for sensation in voice control.

Have you ever wondered what becomes of the many vocal prodigies, who seem naturally endowed for a career at the beginning of their studies?

Violinists and pianists of enormous capacity as artists are in great numbers the world over. Why should great artists of the man-made instruments be developed in profusion and yet there be such a dearth of vocal artists, who are naturally created for a career? We know that every year thousands are trained for such careers, but where are the great singers and artists that should come from these talented individuals?

This is very easily explained, when we reason that for all mechanically made instruments the teaching is based on a scientific plan. In the development, for instance, of the career of a violinist great variations from what is naturally expected of a talented person correctly taught do not exist. On the other hand, with vocal teaching, there is no standard of teaching because there has been no scientific plan to proceed with in general.

The results with such indefinite training are certainly unsatisfactory, always obscure and many times disastrous. The true talent of even a prodigy, who is gifted naturally for a career, can never be developed with such culture.

As there was no standard of voice teaching, I knew that I had a path to travel that no one had ever passed over before,— the path of

a pioneer teacher of a scientific system of voice culture. It was my privilege, therefore, to show each and every step of the way to my pupils, in order to prove the falsity and worthlessness of the old ideas of voice culture, and to revolutionize this culture that had been passed down for a hundred years or more. By these proofs I made my students think from another angle about singing, and what it could be on a normal basis.

### VOICE PLACEMENT THE ERROR

In my procedure, at the outset, voice placement and breathing methods were discarded. Hundreds of examples have proven that singers on such training have never arrived, and could not even hope to arrive to be fully developed artists, regardless of the fact that they may have had glorious voice and talent at the start.

Thousands with such talent have never been heard from. Scores have fallen by the wayside of time, wrecked and disappointed in what should have been a life's expression, for the reason stated above.

If scientific book knowledge had been more available the singer might at least have been discriminating, when listening to artists of distinction, so as to judge accordingly, and be able to make correct decision on the selection of a teacher. The teacher who taught with a scientific system of voice principles based on natural law, one therefore capable of training and guiding the prospective career, would have been welcomed by many talented singers.

### IGNORANCE TO BLAME

A great name, especially if it were a foreign sounding one, has intrigued the intelligence only too often, and been supported by popular acclaim, before any actual demonstrations of teaching were made. From this haphazard fashion of selecting teachers scores of supposed singers have been produced, but few great artists.

A tendency toward this weak and unintelligent method of decision still exists. Many will still follow a popular opinion, or a name, rather than a teacher working on well founded, scientific principles, demonstrated by each and every student of that teacher.

However, I believe that we are fast approaching a new era of voice knowledge. To hasten a definite teaching standard, the student must demand more, by questioning, and must do more individual thinking.

Demonstrations in large proportions have been going on for years from my studios. As a pioneer, I have each season presented professional singers of merit and distinction, each one proving to



have individual and definite knowledge and understanding of my voice principles, which are in accord with nature. All are taught with a very few lessons to analyze tone in its five elements and to test its quality, and all understand how to be in voice in thirty seconds.

The influence of the quality of the pure tone, that only exists on normal natural production, and the remarkable ease acquired in expressing the beautiful nuances in music, — which hitherto have been considered impossible for every vocalist but which definitely make a great artist, — are bound to have their effect.

The quality of voice obtained after voice restoration, and the ease of its emission through my instruction, have moved many to tears of gratitude.

I have restored hundreds of ruined vocal instruments, and proven to the individuals, by the actual results given them in a very short time, and the knowledge of the normal act of singing in contrast to the wrong one, how far from the normal they were in their previous use of voice.

Neither is there any age limit in restoration. Many voices have been restored at between forty and sixty years of age, besides hundreds at a younger and some at an older age. In the early years of my teaching, the age of my pupils ranged between seven and seventy years.

## CHAPTER XX

### DOES A TALENT NEED EDUCATION AND PROTECTION? TOO LITTLE THOUGHT GIVEN TO NATURE'S MEANS FOR EXPRESSION OF TALENT.

A person talented in any of the arts, music, painting or sculpture, must be carefully nurtured from the earliest period of childhood. This is the only safeguard from strain and for a future, secure and lasting. If talent is left to run riot without direction, education and correct development, very often the talented child breaks down from nervous or physical strain, long before adult age.

How does this reasoning apply to the singing talent? Here we have the human instrument to be worked for expression, an instrument that is more delicate than wood or clay or canvas. Naturally, therefore, more attention to correct development and careful guidance of growth should be given to the individual with the singer's talent.

All talented persons have a highly sensitized nervous system. A rational thought, therefore, is that the being who has the singer's talent, depending upon the human instrument for his expression, requires more scientific understanding for its protection than does the one with the talent that is expressed on a mechanical instrument like the flute, piano or violin.

The vocal parts are movable, flexible and also fixed. By incorrect voice production some may be pushed and lifted out of position; others may be leaned upon, and used for support. Through such an act stiffness is caused in the movable parts that are attached to the fixed ones, and hence interference with the natural ease and co-ordination of other parts. Organs of the body may also be misplaced by incorrect singing, and bodily functions disturbed as well, causing poor health.

I have had the experience of studying all kinds of talent and types of temperament, and have restored to the normal use of their vocal instruments persons with the most defective speech as well as opera singers with broken down voices. Being a student of human nature, I have taken an especially keen interest in the peculiarities that arise through wrong voice methods. By hundreds of restorations from the abnormal to the normal, I know how these peculiarities may be

eradicated, and the human being re-educated to function more normally, in whatever channel he may wish to move in his artistic expression.

In my early years of teaching my pupils were entirely abnormal cases, from the singer down to the worst speech defective. Singers came to me in many instances with hardly a whisper left for voice. Several cases had not been able to speak for several years.

Through my training each one not only received correct speech but was also enabled to sing in natural voice. The normal enunciation and tone quality demonstrated by them astounded even the physicians who specialized in helping such cases. Many of these cases were brought up before the medical and dental societies for examination and demonstration.

The possibilities of the normal voice can best be comprehended and appreciated by those whose abnormal and disorganized vocal instrument has been restored to normal. After the human instrument is given its proper mechanical and automatic working power a hidden talent may be brought forward in an amazing way. Glorious voices are often developed when the normal voice process is restored, — voices that previously were not in evidence. In short, what seems, by reason of wrong production, to be a poor quality of voice and totally lacking in talent many, many times proves to be the contrary, when it is restored to correct production.

When there is much singing talent in evidence in a young person, what is clearer logic than that the voice should be nurtured most scientifically, and constantly educated from the standpoint of the instrument itself, in its growth and balance? This process of growth and balance is cleverly achieved by nature, and may be understood accurately by any teacher who thinks and reasons from my angle on voice development.

We know that the sympathetic nervous system and the brain are the particular channels of nature for expressing any talent, so it is only common sense never to interfere with this relationship. Also, up until twenty-five years of age the bony growth of the body is still going on, and many other physical changes are taking place. The talented child, therefore, should not be pushed into expression until certain years of physical development are reached. So it is all the more clear that voice can only be guarded by means of such an understanding of this natural physical procedure as will make it possible for the little voice box to act in its mechanical working for voice, unhampered and undisturbed, so that it may be played upon freely by the talented one, at the early age of seven, without the least bit of danger.

Voice when scientifically analyzed in its various elements and balanced in its perfect quality, becomes easily understood, and that which has always been vague and mysterious becomes very definite. Voice may be tuned up as definitely as any mechanical instrument, such as the violin or piano or any other stringed instrument.

Any person takes a great responsibility upon himself who dares to judge that talent can be left a free agent in the hands of the young, uneducated possessor. It is just as dangerous and therefore just as criminal as it would be to expect a child, without correct training and matured thinking, to run an automobile and not be injured.

A voice grows in quality, color and power as the person who possesses it develops mentally, physically and psychologically. These variations should be taken care of by a scientific judge, such as the properly equipped teacher, in order to give the best avenue of expression to the artist, so that he may grow in his art and preserve his talent.

Too little thought is given to nature's mechanical means for this great expression, and too much to the emotional aspect, and this is just where the damage comes about to the much talented individual. Let talent run riot on the emotional side and we have chaos, accidents, nervous breakdowns and the various "temperamental phobias" that exist, all of which are generally accepted as a part of a talented person's make-up, by those who do not understand.

Nature seldom creates an abnormality, but man, through ignorance and abuse, develops the abnormal, as in voice expression, where instead of strengthening a naturally perfect instrument, he ignorantly misuses and abuses it, and so causes it to function badly and appear to be a poor affair. With faulty training, wrong ideas and bad advice it becomes clumsy and unwieldy, and many times is entirely wrecked long before a career has even been started. Very often, a career starting brilliantly is cut short after a brief period of success, because the fundamentals of vocal education have not been taught or understood.

After the handling of over seven thousand pupils, I speak with great feeling for those who have talent, for I know the dangers of ignorance. From all the foregoing one may see that my deductions are vital first to the welfare of health and secondly to the protection of talent. Let talent be carefully guided by the judgment of those who have the authority to give it, that is, by those whose belief in teaching voice according to principles founded on natural and unfailing laws has been justified by their experience and demonstrated by actual results.



## CHAPTER XXI

### IS IT WORTH WHILE TO CULTIVATE A VOICE IF IT DOES NOT SEEM PROMISING?

If the prospective pupil has ambition for opera or a professional career as a singer, and there seems to be no particular talent in evidence, it would be only conscientious for the teacher to discourage him from such an ambition.

On the other hand, if one judges from the standpoint of health and the general good, then every living being should have the voice developed, if it is done by scientific understanding of the normal, natural singing process.

In my experience, as a creator of dependable singers, I find on analysis of thousands of voices, that nearly every singer who comes for advice is singing with only one quarter of his true quality, due to certain held positions of the voice box or other vocal parts which prevents a normal emission of the voice, and brings an abnormal sound into the true tone quality. The average listener who does not understand how to analyze a pure tone, in its separate elements, considers this abnormal sound as the true voice, and for this reason pronounces the voice of poor quality, and generally considers it of no account.

But this, in the majority of cases, is not really true, for very often a phenomenal voice and talent develops from the same singer when his or her voice is produced normally. When so produced, voice has not the least degree of bad quality. The wrong training of the vocal instrument results in peculiar, abnormal sounds, and not true, pure human tone, which is always very pleasant to the musical ear.

The natural, pure tone can always be definitely analyzed. In the average human being, voice is always of good quality when allowed to function without the least restraint in its natural pathway. Poor quality of tone signifies a wrong production of voice unless the person is defective.

### HEALTH FORTIFIED BY NATURAL SINGING.

With voice produced on a normal basis, harmonizing as it does with the nervous system, digestion is aided, and all the organs of the body, together with the circulation of the blood are allowed to

have natural, full sway in their functions and can actually be stimulated with correct singing. Therefore, it is obvious that better health is certain to result from normal expression of voice.

Since singing is the most natural expression of a human being's feelings, especially of joy, and since feelings must have some outlet, singing must, from this angle too, be good for the health.

The birds are unquestionably an example of correct singing, as far as complete freedom and sustaining power are concerned. A bird proves, with its tiny body and limitless sustaining power in song, that it makes no conscious effort when it sings.

The remarkable sustaining power of the bird, in comparison with the singing human being, proves the marvelous capacity a human might have, if he would leave breathing methods and placement of voice out of the question, and rely on the natural pathway for tone and on individual energy for its sustaining power.

A singer, no matter whether his lung capacity be great or small, should be able to sustain most exceptionally long musical phrases, without shortening them up as is so common among singers. This capacity for sustaining is very necessary for many Händelian and Bach works, which are difficult musically yet always truly vocal.

Such natural sustaining power through human energy should be the rule, and not the exception, in voice development. Breathing methods of muscular or physical preparation have no place in the realm of normal singing.

Hence, even when there is no great promise of a really great career, the cultivation of voice is worth while as a means for promoting the health, through the distribution of energy from nature's reservoir of strength and balance throughout the being.

## CHAPTER XXII

### RESTORATION AND ENDURANCE

Interpretation through purity of diction is not only individualized but is enhanced with the color of the individual's thought and feeling, when the instrument is left passive and alone to adjust automatically to any word or pitch. The public demand at the present is for pure tone quality, and the plea for good vocalism from students and critics, as the foundation for all artistic and good singing, is plainly in evidence.

When two or three great artists in the vocal world stand out, regardless of their age, as leaders of quality, endurance and ease, what is the most rational conclusion?

There can be but one, and that is that the few artists who proved this in the past, or who prove it in the present, sing on normal co-ordination and perfect balance of the vocal instrument. Such artists can never fail to sing with the same ease and quality throughout their entire career, yes, even to sixty-five or seventy years of age, or as long as the spirit of song remains with them, which, if they are talented and if they love and make a name for their art, is likely to be until they pass out of their physical bodies.

Only recently there was an example in the great baritone, Battistini, who no doubt demonstrated the normal, natural culture. He sang with fresh, resonant pure tone quality, and still had perfect vocal ease and endurance at the ripe age of seventy, or thereabouts. We know he was a great operatic and song recital favorite in Europe, and created a sensation whenever he was heard. Phenomenal, is the popular opinion. Not so! This artist simply retained the normal balance of the vocal parts, and therefore no strain had ever been placed upon the working mechanism, or vocal cords, and he had expressed the marvelous talent he was created with, through a voice correctly produced.

This voice went on its pathway, through its resonators, on its true fundamental enhanced by its overtones, and no doubt continued until the artist passed out of this physical life.

WHERE THERE IS HEALTH THERE IS LIFE.

and

WHERE THERE IS LIFE THERE IS VOICE.

Is it not evident to all that this subtle force "life," — which so many scientists liken to electricity, — can never die or be lost, and as this is the real sustaining power of the body and therefore of voice, what else can a human being expect but singing endurance to the very end, if he sings normally?

The vocal pathway, however, may be disturbed by physical interferences, mainly caused by ignorance in the use of the voice, such as has existed in the world's vocal culture in general.

When the vocal action is disturbed, as can be done and as has been described in the foregoing chapters, then the life force, — the great amplifier and voice endurance element — is hindered in its progress, and although this force is natural by creation to all human beings, the "vocal human" who has had incorrect vocal training may thereby be deprived of the freedom of this natural function of life, — voice power. The expression of this function may be partly lost, and in many cases seemingly is entirely lost, but even so can again be revived and made to re-function, as I have proven with hundreds of my restorations.

This restoration of any disorganized vocal apparatus is always possible with my teaching principles, as long as the vocal parts are present and no nerves have been cut by operation or accident.



## CHAPTER XXIII

### SINGER'S FEAR

These are words filled with meaning. Fear in singing, rather than pleasure, is often the strongest suggestion the singer has before him. What is the reason that a singer so often becomes agitated before an important singing engagement, — perhaps for days or months before? If he speaks his mind when asked this question, he will very often answer that there is a certain passage where he is not sure of his voice, on a medium high note if he has a low voice, and so on.

Frequently there is a wail of despair over not being sure of the low notes, in one part of his work, after he sings a phrase in the upper range. Although a bass, he may be uncertain of what should be the most telling part of his range. This is all due to the wrong usage of the vocal instrument through unnatural voice production. Because of this the pitch mechanism *cannot* readily respond, since the vocal parts are held wilfully, and prevent the automatic working of a well balanced instrument.

The same condition is true with artists having high voices. This exists as an absolute fact. The fear is induced only because the very conditions about which it centered actually occurred at a certain previous public performance, with the same music. There is the everlasting "bugbear," every time the same passage or song is attempted again.

Such an outlook for an artist's career is anything but pleasant, we must admit. Singing, instead of becoming a joy, becomes a hard, nervous task.

We have this solace, however, that with the *normal* expression of voice there are no vocal difficulties. No note or phrase holds any especial concern, so to speak, after the notes are learned and sung.

If the voice is treated as it should be, as a natural function, when normally expressed, it will not act differently at one pitch from another.

Pitch is a mechanical operation, and the vocal cords are the little mechanism of nature that makes ease of pitch possible throughout the range, when allowed to operate without such interference as is set up when artists are bound fast by tone placement and breathing methods.

The ease with which the cords naturally "perform pitch" is amazing.

The singer who understands such ease, finds that there is never conscious effort, physical manipulation, or mental anxiety over his music or voice expression.

If a singer could realize the many sets of muscles that co-ordinate simultaneously in an automatic movement when one pitch alone is sung, this surely would prove to him the importance of being taught how to let pitch operate without his aid by means of the brain which knows the musical language, the eye which sees it, and the ear which hears it.

What the singer sees with his eyes, and knows with his ears, and can play with his fingers, he must not vocally try to do with any conscious effort when he sings.

When the effort is evident, the voice is naturally retarded. Singing can never be the joy it should be while voice is produced by the manipulation of physical parts, and not allowed to follow its own free pathway as an unrestrained, functioning force, until it reaches the throat where the vocal cords, — nature's only mechanical means for converting it into sound, — are situated, when pitch starts vibrating simultaneously with it.

When the voice moves along the cords, in a free vibration to pulsate through nature's pathway, harmonizing with each perfect vowel mould, then the pronunciation and enunciation of words can be expressed with forceful feeling, and we can have the ideal sensation of true singing, which is "joy," unhampered by even a thought of pitch making, or by the idea that one phrase is more difficult to sing than any other, as far as the act of singing is concerned. Voice then retains the same balanced quality, and is produced with the same ease, the same perfect flow throughout, from the loudest tone to the softest, and at any pitch of the range.

A revelation in the artistry of singing comes to the singer who has this perfect vocal response, for it enables him, through his *messa di voce*, to attain any artistic height or to achieve any musical nuance he may desire, from the most majestic to the most gentle and delicate effects.

Furthermore, as I have said earlier in these pages, and as I now repeat with emphasis, there is no age limit to voice culture when the instrument is exercised in accordance with natural laws, which never vary. Voice will last as long as the spirit of song lasts within the singer. This truly is an era for self-expression!

When one knows what he knows, then can he always be fearless

and convincing in his expression. A singer, to rise to the height of success, needs all of this power of true knowledge and more still, in order to bring his interpretation forcefully to the audience. In proportion as he has intelligence, normal voice production, talent and abandonment in his singing, in just so far as his equipment is a part of himself can he forget it and, reaching out into the uncharted realm of the ideal, bring down truth and conviction into his artistic delivery, and thus become a singer of consequence.

Those with greatest talent will naturally, because of the greater urge from within, express their art more rapidly than others, when once the pathway is opened up for them by proper vocal and mental direction.

The artistic equipment is necessary to produce a truly fine art. But for the fulfilment of its purpose it needs sincerity in the pursuit of the basic principles involved. These basic principles never vary and may be summed up in the Law of Cause and Effect. The law of cause and effect is the basis not only of every fine art, but of life itself, for life is the very climax and synthesis of all fine arts. To understand life is to comprehend the arts.

In singing, as in the other arts, a perfect technique results when sincerity is applied to the scientific principles that underlie this art, and perfect vocal technique in turn gives the singer the necessary freedom to express the full meaning of words and musical nuances, without which singing cannot be a fine art. Thus, obedience to natural laws spells freedom of delivery and true art.

Development along the path of obedience and sincerity will always stand the test of time. Add to this development *vision* and mediocre talent becomes great, and great talent becomes genius. It is said "the man without vision is dead." Especially is this true of the artist, who must be ever seeing the ideal ahead — as well as ever seeking it with perseverance, steadfastness and concentration. To seek it practically he must visualize it clearly and know what it means.

Visualization is more than half the battle in all creative work, be it the planning of a great cathedral, a Paris gown, a Beethoven concerto or a Wagnerian role. Before any idea can be brought into outer expression it must be visualized distinctly, cherished and dwelt upon lovingly and devotedly, until the very life of the mind creating it is instilled into the empty, waiting form.

But the ideal of yesterday can never be the ideal or goal of to-day. Step by step "we build the ladder by which we rise from the lowly earth to the vaulted skies," and each rung represents an outgrown ideal, an ideal that once was the farthest we could see. So the true

artist goes on, never satisfied with himself, but at each new attainment raising his vision to a dizzier height.

With vision, or the power to perceive an ideal, and with visualization, or the power to make the ideal a reality, — with these working tools the earnest, sincere singer can improve and increase the equipment necessary for his career as an artist, and blaze his way to the goal of truth and artistic perfection.

Music and the whole universe are related to each other through the one Law and the one Force. Therefore, music and voice are understood through one and the same knowledge. But, greater than voice or any other manifestation of music, music itself exists as a cosmic force, life-giving, soul-uplifting and in harmony with the highest nature of man. When voice is attuned to this great truth, this force of nature, when it vibrates in harmony with the music of the spheres, then will it become what it is capable of being, a powerful agent working for man's greatest benefit, and a co-operator with the unfailing laws of evolution.









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